

# MODERN LANGUAGE NOTES

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## HOOD AND KEATS

Keats's influence is to be found particularly in the poems published in 1827 under the title *The Plea of the Midsummer Fairies*, etc. In the *Ode to the Moon* not only the image of the urn [ll. 65-68] recalls Keats's famous poem, but the mythologic representation of the moon,

Sometimes I watch thee on from steep to steep,  
Timidly lighted by thy vestal torch,  
Till in some Latmian cave I see thee creep,  
To catch the young Endymion asleep,—  
Leaving thy splendour at the jagged porch,  
[20-24]

is a recollection of *Endymion*.<sup>1</sup> As we should expect there is a certain affinity between Hood's *Ode to Melancholy* and Keats's stanzas on the same argument; nevertheless in spite of the tone common to both poets, it may be noticed that Keats's sadness arises from excess of happiness, while Hood's feeling has its source in the fact that the aspirations of the soul are weighed down by the base tendencies of matter [ll. 109-122]. Besides Milton's influence is felt in the rural setting, in the contemplative attitude of mind, which remind us of *Il Penseroso* [21-34]; yet, there is the unique charm of Keats's art in 33-34:

Whilst man is made of his own grave,  
And fairest clouds but gilded rain,

and in 92-98: .

Now let us with a spell invoke  
The full-orb'd moon to grieve our eyes;  
Not bright, not bright, but, with a cloud  
Lapp'd all about her, as if from rest  
The ghost of the late buried sun  
Had crept into the skies.

<sup>1</sup> *The Complete Poetical Works of THOMAS HOOD*, ed. by Walter Jerrold. Oxford University Press, 1911, p. 187.—For Endymion, see also *Ode to Melancholy*, 99-107:

The moon, she is the source of sighs . . .  
The same fair light that shone in streams,  
The fairy lamp that charm'd the lad.

In the ode *Autumn*, and especially in the last strophe, we remark the deadly languor, the exceeding sweetness as of a fruit overripe, the love of beauty deep to sadness, the same *stim-mung* of Keats's homonymous poem; the same flowing music accompanies the melancholy *rêverie*. Keats's lines, anyhow, seem to have been inspired by the drowsy spell of a September sunset, Hood's by a sullen, dark October morning:

She wears a coronal of flowers faded  
Upon her forehead, and a face of care;—  
There is enough of wither'd everywhere  
To make her bower,—and enough of gloom;  
There is enough of sadness to invite,  
If only for the rose that died,—whose doom  
Is Beauty's,—she that with the living bloom  
Of conscious cheeks most beautifies the light.  
[50-57]

Moreover we notice Keats's technique in

Shaking his languid locks all dewy bright  
With tangled gossamer that fell by night,  
Pearling his coronet of golden corn,  
[6-8]

and in the passages

Where are the songs of Summer? . . .  
Where are the blooms of Summer?—In the west  
Blushing their last to the last sunny hours, . . .<sup>2</sup>

The nostalgic passion of *La Belle Dame Sans Mercy* pervades *The Water Lady*; here, as in Keats's ballad, an unearthly being, weird and beautiful, casts a shadow for ever on a pining soul; here we find the strange glamour of the fairy song, and in the fine close a higher symbolism than in Keats's poem.

I know my life will fade away,  
I know that I must vainly pine,  
For I am made of mortal clay,  
But she's divine.

<sup>2</sup> Cf. Keats's *To Autumn* [*Complete Works*, ed. by H. Buxton Forman. Glasgow. Gowans and Gray, 1901, vol. II, 119]:

Where are the songs of Spring? Ay, where are they?  
Think not of them, . . .  
While barred clouds bloom the soft-dying day, . . .

Although the mystic charm is largely spoilt by diffuseness, there is in the sonnet *To Fancy*<sup>3</sup> the sense of natural magic and the love of romance which in Keats are seen at their best in the often quoted lines of the *Ode to a Nightingale*:

The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn.

Both the sonnet of Hood and Keats's passage spring from a common liking—from a liking for the delicate and aerial in imagination and from a tendency to the romantic and legendary:

Most delicate Ariel! . . .  
Won by the mind's high magic to its hest,—  
. . . to bring  
Illuminate visions to the eye of rest,  
Or rich romances from the florid West,—  
Or to the sea, for mystic whispering, . . .

Elsewhere Keats's influence is blended with recollections of the Elizabethans; yet, notwithstanding the Shakespearian character, the solemn, stately splendour of the initial image, in the sonnet at p. 192,

How bravely Autumn paints upon the sky  
The gorgeous fame of summer which is fled!

we observe Keats's peculiar treatment of the poetical thought in the subtle metaphor:

Hues of all flow'rs that in their ashes lie,  
Trophied in that fair light whereon they fed,  
Tulip, and hyacinth, and sweet rose red . . .  
Look here how honour glorifies the dead,  
And warms their scutcheons with a glance of gold,

and we are reminded of the poet of *Endymion* in the gem-like, glowing atmosphere of the whole piece.

The plot of Hood's dramatic romance *Lamia* is founded on Keats's Poem; beside the dialogue being very poor, Hood's drama suffers from the absence of the unearthly pathos which quickens Keats's decorative figures; in the catastrophe, different from the original, Hood failed in his attempt to intensify the tragic power of the

uncanny story; the new characters introduced by Hood are trivial and carelessly sketched. Another reference to *Lamia* is made in *Lycus, the Centaur*, the poem dedicated to Keats's friend, John Hamilton Reynolds:

And the snake, not with magical orbs to devise  
Strange death, but with woman's attraction of eyes.<sup>4</sup>

A prominent feature of this composition is the haunting terror of the men turned into horrid shapes by Circe's enchantments [23-36; 46-48]. We have here an interplay of influences, Milton's *Comus* and Keats's *Endymion* [III Book, 234-711] being present to Hood's mind while writing this poem.<sup>5</sup> *The Plea of the Midsummer Fairies* has been written under the same strain of inspiration which gave birth to *Endymion* and *Lamia*, an inspiration rejoicing in what is fantastic and lustrous, in the rainbow-coloured world of Shakespeare's *Midsummer Night's Dream*, and Drayton's *Nymphidia*. The description of the fairies flocking around Titania has a delicate charm of its own; but Keats's influence is still perceptible in the use of such epithets as *rushy, ruddy*, in

. . . from the dewy meads, and rushy leas, . . .  
The ruddy skin from a sweet rose's cheek.<sup>6</sup>

and in the exquisite similitude:

. . . others from tall trees  
Dropp'd, like shed blossoms, silent to the grass,  
Spirits and elfin small, . . .

<sup>3</sup> Cf. *Lamia*, I, 59-62:

Her head was a serpent, but ah, bitter-sweet!  
She had a woman's mouth with all its pearls  
complete:

And for eyes: what could such eyes do there  
But weep, and weep, that they were born so fair?

<sup>5</sup> See the mention of Scylla at ll. 210-211:

. . . and they told me the tale  
Of Scylla, . . .

Cf. *End.* III, 780-784 and *passim*.

<sup>6</sup> Ed. cit., p. 112, St. VII, VIII, IX.—As regards epithets see

Nor speckled thrushes flutter far apart;  
[CXXII]

and *End.* I, 485:

To hear the speckled thrushes, . . .

Cf. also XXXVI: "The pastoral cowslips" and *Ode to a Nightingale*, V, 6: "the pastoral eglantine."

<sup>3</sup> *Poet. Works*, ed. cit., p. 193.

There is sometimes a soft glow in his landscapes, the same golden, subdued light we find in Keats's pictures, and sometimes that sumptuous brilliancy of fiery hues, which the poet of *Hyperion* took from Spenser's palette.

'Twas in that mellow season of the year,  
When the hot Sun sings the yellow leaves  
Till they be gold, . . . [I, 1-3]

And there were crystal pools, peopled with fish  
Argent and gold; and some of tyrian skin,  
Some crimson-barr'd; . . .

And there were many birds of many dyes, . . .  
And stately peacocks with their splendid eyes,  
And gorgeous pheasants with their golden glow,  
Like Iris just bedabbled in her bow, . . .  
[IV, V]

Like Keats, Hood is fond of painting with gorgeous tints the details of his backgrounds,—an iridescent refulgence being the result of this accumulation of minute, bright particulars.

'Tis like the birthday of the world,  
When earth was born in bloom;  
The light is made of many dyes,  
The air is all perfume;  
There's crimson buds, and white and blue—  
The very rainbow showers  
Have turned to blossoms where they fell,  
And sown the earth with flow'rs.

There's fary tulips in the East,  
The garden of the Sun, . . .  
While morn opes like a crimson rose,  
Still wet with pearly showers.<sup>8</sup>

<sup>7</sup> Cf. Keats:

There the king-fisher saw his plumage bright  
Vieing with fish of brilliant dye below;  
Whose silken fins, and golden scales' light  
Cast upward, through the waves, a ruby glow.

*Poet. Works*, I, 26.

The fairies' sumptuous garments also betray Spenser's influence;

Then came an elf, right beauteous to behold,  
Whose coat was like a brooklet that the sun  
Hath all embroider'd with its crooked gold,  
It was so quaintly wrought, and overrun,  
With spangled traceries . . .  
And as he stept out of the shadows dun,  
His jewels sparkled in the pale moon's gleams;

[LIX]

the subtle simile, however, could only have been suggested by Keats's closer observation of nature.

<sup>8</sup> *Song* [*Poet. Works*, p. 404].

A picture exhibiting a subtle and strange pathos, such as occurs in Keats's *Endymion*, is to be seen in *The Plea of the Midsummer Fairies*, st. xxxvii:

The widow'd primrose weeping to the moon,  
And saffron crocus in whose chalice bright  
A cool libation hoarded for the noon  
Is kept—and she that purifies the light,  
The virgin lily, faithful to her white, . . .<sup>9</sup>

and in the same poem one remarks a reflection of Endymion's wanderings in the underworld [Book II], of the "faint eventide of gems" and melodious symphony of far waterfalls, in the passage describing the subterranean rivers.<sup>10</sup> A similar image we meet in the sonnet that Hood wrote in a copy of *Endymion*,

I saw pale Dian, sitting by the brink  
Of silver falls, the overflow of fountains. . . .

while he was lamenting the death of the young poet,

And as I mused, in dull imaginings,  
There came a flash of garments, and I knew  
The awful Muse by her harmonious wings.  
Charming the air to music as she flew—  
Anon there rose an echo through the vale  
Gave back Endymion in a dream-like tale.

FEDERICO OLIVERO.

*Torino.*

<sup>9</sup> Cf. *End.*, IV, 910, 698:

Wan as primroses gather'd at midnight . . .  
And honeysuckles full of clear bee-wine. . . .  
*To Fancy*, 51-2:

Shaded hyacinth, alway  
Sapphire queen of the mid-May;

<sup>10</sup> . . . bubbling springs and fountains, that  
below

Course thro' the veiny earth,—which when they  
freeze

Into hard chrysolites, we bid to flow.  
Creeping like subtle snakes, when, as they go,  
We guide their winding to melodious falls, . . .

[LX.]

# A FRENCH PROVINCIAL REPERTORY IN 1662

Towards 1662 provincial France, where Hardy and Molière had tried out their early productions before risking them on the more exacting audiences of Paris, was becoming known rather as a field for plays that had enjoyed a run at the capital, but were no longer in favor there. A list of such plays is furnished us by Poisson's *Baron de la Crasse*,<sup>1</sup> in which a travelling troupe offers to act before the noble protagonist, who is as rustic as his title indicates, any of the following pieces:

*Eudore, et l'Hospital des Fous, Messieurs, le Dom Quichot, l'illusion Comique, Argenis, Ibrahim et l'Amour tyrannique, La Belle Esclave, Orphée, Esther, Alcimédon, Gustaphe, Sanche-Panse, Erigone, Didon, Alcionée, Osman, les Captifs, Zénobie, Le Prince déguisé, Clorise, la Silvie, Sophonisbe, Andromire, Agis, Coriolan, Cléopâtre, Quixaire, Eurimédon, Sejan, L'Inconstance d'Hylas, Clarimonde, Penthée, Téléphonte, Arbiran, Laure persécutée, L'Aveugle clairvoyant, Mirame, Darius, Le Prince fugitif, Roxane, Arminius, Roland le Furieux, Palène, Mithridate, Dom Sanche d'Aragon, Mélite, Tyridate.*

This passage indicates that all of these plays had been represented at Paris, for Poisson, who was an actor as well as a dramatist, would not have selected for a list of this sort closet dramas, unknown to his audience, when plenty of acting plays were at hand. He thus supplements the work of Renaudot, Loret, and others of his contemporaries, without whose testimony we could not be sure that these plays were actually produced. In the next place, we learn that these plays must, in 1662, have seemed antiquated to the theater-goers of Paris, for no place would be less appropriate to plays that were up to date than the château of the Baron. Moreover, the actor who recites the list care-

fully avoids naming plays that are known to have been popular at the time, such as *Nicomède, le menteur, Dom Japhet, les Précieuses*. It is true that he mentions the *Cid*, but not with the other plays and only when the Baron asks him if he has it. It is introduced to show the Baron's ignorance, for it is almost the only play he remembers and he has difficulty in recalling its name.

Again, while Poisson probably did not verify his implication that each of these plays was represented in the provinces, his evidence doubtless holds for most of them. It is confirmed by Corneille himself as far as *Dom Sanche* is concerned, for in the *Examen* (1660) to this piece he declares that "au bout de quelque temps elle se trouva reléguée dans les provinces, où elle conserve encore son premier lustre." The fact that this play, as well as *Mélite* and *l'illusion*, were afterwards reproduced at Paris must have been largely due to Corneille's reputation. The *Registre* of La Grange informs us that *Alcionée* was played at Paris, December 2, 1659, and that *Sanche Panse* was given some fifteen times in the years 1659-1662, but most of the plays mentioned were probably never restored to the Parisian stage.

The list indicates, then, that in 1662 the provincial taste was lagging about twenty years behind that of Paris, that it was still partial to startling events and noble tirades while Paris was preparing for a realistic treatment of passions and manners. Though following Paris in discarding the pastoral, the provinces still adhered to the tragi-comedy and heroic tragedy at the expense of comedy, largely absent or reduced to the farce. The favorite authors, too, are those who rose to fame at Paris in the thirties and forties. The list includes all the more important of these except Scarron and Thomas Corneille, both of whom began to write only towards the end of this period.

The following list gives the authorship of the plays and the dates of their first publication. The first representations, the exact dates of which are largely unknown, usually took place from six months to three years before the plays were printed.

<sup>1</sup> Paris, 1662, scene 5. The comedy was reprinted in 1863 by Victor Fournel, *Contemporains de Molière*, I, 413-428. A reference in Loret's *Muze historique* shows that it was first played about July 15, 1662.



D'AUBIGNAC, *Zénobie*<sup>1</sup> (1647); BARO, *Clo-  
rise* (1632), *Clarimonde* (1643), *Le Prince  
fugitif* (1649); BENSERADE, *Cléopâtre* (1636),  
*Gustaphe* (1637); BEYS, *L'Hospital des fous*  
(1636); BOISROBERT, *Palène* (1640), *Le Cou-  
ronnement de Darie*<sup>2</sup> (1648); BOUSCAL, *Dom  
Quichotte de la Manche*<sup>3</sup> (1640), *Le Gouverne-  
ment de Sancho Pansa* (1642), *Agis* (1642);  
BOYER, *Tyridate* (1649); DE BROSSE, *L'Aveugle  
Clairvoyant* (1650); CHAPOTON, *La Descente  
d'Orphée aux enfers* (1640); CHEVREAU, *Cori-  
olan*<sup>4</sup> (1638); CORNEILLE, *Mélite*<sup>5</sup> (1633),  
*L'Illusion comique*<sup>6</sup> (1639), *Dom Sanche  
d'Arragon* (1650); LA CALPRENÈDE, *La Mort  
de Mithridate* (1637); DESFONTAINES, *Eurimé-  
don* (1637); DESMARETS, *Roxane* (1640), *Mi-  
rame* (1641), *Erigone* (1642); DU RYER, *Ar-  
génis* (1631), *Alcimédon* (1634), *Alcionée*<sup>7</sup>  
(1640), *Esther* (1644); L'ESTOILE, *La Belle  
Esclave* (1645); GILBERT, *Téléphonte* (1643);  
GILLET DE LA TESSONNERIE, *Quixaire* (1640);  
MAGNON, *Séjan* (1647); MAIRET, *Sylvie*  
(1628), *Sophonisbe* (1635), *Roland le furieux*  
(1640); MARÉCHAL, *L'Inconstance d'Hylas*<sup>8</sup>  
(1635); D'OUVILLE, *Les Trahisons d'Arbiran*  
(1638); ROTROU, *Laure persécutée* (1639), *Les  
Captifs* (1640); GEORGES DE SCUDÉRY, *Le  
Prince déguisé* (1635), *Didon* (1637), *L'Amour  
tyrannique* (1639), *Eudoxe* (1641), *Andro-*

*mire* (1641), *Arminius* (1643), *Ibrahim*  
(1643); TRISTAN L'HERMITE, *Panthée*<sup>9</sup>  
(1639), *Osman*<sup>10</sup> (1656).

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#### THE ORDER OF WORDS IN CERTAIN RHYTHM-GROUPS

In the first edition (1905) of Jespersen's  
*Growth and Structure of the English Lan-  
guage*, pp. 233-4, occurs the following passage:

"In combinations of a monosyllable and a  
disyllable by means of *and*, the practice is al-  
ways to place the short word first, because the  
rhythm then becomes the regular 'aa' 'aa in-  
stead of 'aaa' 'a (' before the *a* denotes the  
strongly stressed syllable). Thus we say  
'bread and butter,' not 'butter and bread';  
further: bread and water, milk and water, cup  
and saucer, wind and weather, head and shoul-  
ders, by fits and snatches, from top to bottom,  
rough and ready, rough and tumble, free and  
easy, dark and dreary, high and mighty, up and  
doing." And in a foot-note the author adds:  
"compare also such titles of books as Songs  
and Poems, Men and Women, Past and Pres-  
ent, French and English, Night and Morning."

This sweeping conclusion is, in the second  
edition (1912), considerably modified, the word  
"always" being dropped from the first sen-  
tence and the clause made to read, "The usual  
practice is to place the short word first, etc."  
Even in this modified form, however, the state-  
ment does not, I think, give a true impression  
of English usage. It implies, if it does not  
say outright, that rhythm-groups of the type  
"butter and bread" occur in English but  
rarely. It also suggests that such phrases lack  
idiomatic force. I submit that just the con-  
trary is true; phrases of this type occur fre-  
quently, and they are strongly idiomatic. Fur-  
thermore they seem to have a useful stylistic  
function.

<sup>9</sup> This play seems meant rather than the *Panthée*  
(1639) of the obscure dramatist, Durval.

<sup>10</sup> First played in 1647.

<sup>1</sup> Acted as early as 1640, for Chapelain, in a letter  
dated April 6 of that year, speaks of going to see it.  
A play of the same name by Pousset was published  
in 1653, one by Magnon in 1660, but the obscurity  
of the first of these dramatists and the late date of  
both plays make it improbable that Poisson is here  
referring to either of them.

<sup>2</sup> The reference is to this play rather than to the  
*Darius* of Thomas Corneille (1660), which is too  
late, or to Hardy's *Mort de Daire*, which is too early.

<sup>3</sup> Mlle Béjart's *Dom Guichot* (1660) is too late to  
be meant.

<sup>4</sup> The reference may be to Chapoton's *Véritable  
Coriolan* (1638).

<sup>5</sup> First played about 1629.

<sup>6</sup> First played about 1636.

<sup>7</sup> First played about 1637.

<sup>8</sup> First played about 1630.

In order to test the matter I have jotted down during the past few weeks, all the and-phrases of both types that I have been able to recall or that I have encountered in my reading and observation. These are given below in alphabetic order.

Capitalized phrases, unless otherwise designated, are (with a few obvious exceptions) titles of books, poems, plays, magazines, etc. The letter (c) is placed after the names of college colors.

## I

bag and baggage  
ball and socket  
big and little  
Birds and Nature  
blood and iron  
board and lodging  
bone and sinew  
books and papers  
books and reading  
Boot and Saddle  
bow and arrow  
bread and butter  
bread and water  
bricks and mortar  
bright and early  
Brush and Pencil  
Cain and Abel  
case and comment  
cat and fiddle  
cat and kittens  
chills and fever  
Christ and Satan  
cup and saucer  
dark and dismal  
dark and dreary  
dead and buried  
dead and done for (with)  
death and taxes  
dots and dashes  
dry and dusty  
dust and ashes  
Eve and David  
fact and fancy  
fair and warmer  
faith and unfaith  
fall and winter  
fat and forty  
Farm and Fireside  
Feast and Welcome  
fetch and carry  
Field and Fancy  
figs and thistles

## II

Adam and Eve  
April and May  
bacon and eggs  
bargain and sale  
Baron and Squire  
Beauty and Health  
better and worse  
body and bones  
body and boots  
Boston and Maine  
Brightest and Best  
bubble and squeak  
butter and eggs  
captain and crew  
carriage and pair  
chapter and verse  
cherry and white (c)  
cloister and hearth  
coffee and cream  
collars and cuffs  
Courage and Fear  
crackers and cheese  
crimson and blue (c)  
crimson and cream (c)  
crimson and gold (c)  
crimson and slate (c)  
crimson and white (c)  
Critic and Guide  
Cupid and Death  
Darby and Joan  
Darkness and Dawn  
David and Saul  
Dayton & Troy (R. R.)  
Dimbrie and I  
dollars and cents  
Dombey and Son  
early and late  
Fairy and Child  
Fathers and Sons  
Fennel and Rue  
Fernwood & Gulf (R. R.)  
fingers and thumbs  
fingers and toes

fine and dandy  
fire and water  
fits and snatches  
free and easy  
French and English  
Friend and Lover  
fuss and feathers  
gall and wormwood  
God and Mammon  
gone and done it  
good and evil  
good and ready  
gray and crimson (c)  
Greeks and Trojans  
Gulf & Southern (S. S. Co.)  
head and shoulders  
Heart and Science  
hen and chickens  
Hide and Leather  
high and mighty  
hill and valley  
hole and corner  
Home and Country  
Home and Flowers  
horse and buggy  
horse and carriage  
horse and wagon  
horse and rider  
House and Garden  
joints and marrow  
jot and tittle  
joy and sorrow  
judge and jury  
King and No King  
King and Subject  
Kit and Kitty  
Land and Water  
lath and plaster  
law and order  
law and gospel  
light and darkness  
Like and Unlike  
loaves and fishes  
Love and Fortune  
Love and Honor  
Love and Shawl-straps  
Maid and Cleon  
Medes and Persians  
men and women  
milk and water  
mind and matter  
Mines and Mining  
Modes and Fabrics  
night and morning  
Naughts and Crosses  
nook and cranny  
Notes and Queries

Forest and Stream  
garnet and black (c)  
garnet and blue (c)  
get-up-and-go  
hammer and tongs  
Heartsease and Rue  
heaven and earth  
heaven and hell  
Heather and Snow  
hither and yon  
hunger and thirst  
husband and wife  
Jekyll and Hyde  
Jerry and Me  
Katie and Me  
Labor and Love  
Lampport & Holt (S. S. Co.)  
Laughter and Death  
liver and lights  
Marit and I  
master and man  
matron and maid  
merry and wise  
mistress and maid  
Money and Risks  
mother and child  
Music and Words  
needle and thread  
needles and pins  
ninety and nine  
olive and blue (c)  
orange and black (c)  
orange and blue (c)  
orange and white (c)  
over and gone  
paper and ink  
peaches and cream  
People and King  
pepper and salt  
pity and fear  
pleasure and pain  
powder and shot  
profit and loss  
Pulpit and Pew  
purple and gold (c)  
purple and white (c)  
Rabbi and Priest  
scarlet and black (c)  
scarlet and brown (c)  
scarlet and cream (c)  
scarlet and gray (c)  
scarlet and white (c)  
Seaboard & Gulf (S. S. Co.)  
shaven and shorn  
shillings and pence  
silver and gold (c)

oil and water  
One and Twenty  
Ores and Metals  
Past and Present  
Peace and Discord  
Peak and Prairie  
Pinks and Cherries  
pins and needles  
plays and players  
Press and Printer  
prince and pauper  
Punch and Judy  
rack and ruin  
Rhymes and Jingles  
Rome and Nature  
rough and ready  
rough and tumble  
saints and sinners

Sisters and Wives  
summer and fall  
Sunshine and Haar  
sweetness and light  
tender and true  
Texas & Gulf (R. R.)  
three score and ten  
thunder and turf  
thousand and one  
victuals and drink  
Watchword and Truth  
weary and worn  
winter and spring  
yellow and blue (c)  
yellow and brown (c)  
yellow and cream (c)  
yellow and white (c)

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School and Fireside, sense and nonsense, shoes and stockings, shreds and patches, sin and sorrow, signs and wonders, skull and cross-bones, sleep and waking, soap and water, sock and buskin, Songs and Poems, sound and fury, Sports and Pastimes, spring and summer, Square and Compass, Star and Garter, Strength and Beauty, stuff and nonsense, sum and substance, sweet and twenty, sword and scabbard, tar and feathers, tea and coffee, Three and Twenty, toil and trouble, Tom and Jerry, Town and Country, up and doing, weak and weary, weights and measures, wheel and axle, which and tother, white and purple (c), wild and woolly, wind and water, wind and weather, wine and women, wit and humor, wit and wisdom, Woods and Waters, Wooded and Married, work and wages.—160.

A comparison of the two lists shows that out of 276 phrases taken at random, forty-two per cent. are of the 'unusual' variety. Moreover, these phrases are on the average just as good phrases, that is, as idiomatic and as satisfying to the sense of rhythm, as those in the other column. If there be any striking difference between the two lists, taken at large, it is perhaps that II contains more expressions of an abrupt and vehement character than does I.<sup>1</sup> Examples of this type of phrase are body and bones, chapter and verse, dollars and cents, hammer and tongs, powder and shot, profit and loss, thunder and turf, thousand and one, weary and worn. However, any conclusions on this point must be cautiously drawn,

<sup>1</sup> A certain heroine of fiction, Virginia Chard (if my memory serves), complains that her name always reminds her of a race horse charging at a stone wall.

for many examples of forcible expression, such as bag and baggage, blood and thunder, rack and ruin, rough and tumble, stuff and nonsense, may be found in the first column, and several examples of mellifluousness, such as sweetness and light, ninety and nine, in the second. An interesting fact, the significance of which I am not prepared to state, is that the college colors, with two exceptions, fall in the second column.

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## ZUM REIMGEBRAUCH OTFRIDS<sup>1</sup>

### I

Über den Reimgebrauch Otfrids hat bis jetzt am eingehendsten Theodor Ingenbleek in seiner Schrift, *Über den Einfluss des Reimes auf die Sprache Otfrids* (Quellen u. Forschungen, XXXVII),<sup>2</sup> gehandelt. Seine Darstellung gründet sich im wesentlichen (wie er selbst angibt) auf Kelles, Erdmanns und Pipers Arbeiten (vgl. oben, Bibliographie). Als entschieden vom Reime beeinflusst stellt er alle die Formen hin, welche sich ausserhalb des Reimes stets anders vorfinden. Ich werde im folgenden versuchen, eine weniger schematische Auffassung der Sachlage zu begründen.

<sup>1</sup> BIBLIOGRAPHIE: Erdmann, Oskar, *Bemerkungen zu Otfrid*, *Zeitschrift für deutsche Philologie*, I, 437-442, *Grundzüge der deutschen Syntax*, Stuttgart, 1886.—Otfrids *Evangelienbuch*, Halle, 1882 (Erläuterungen, 323-487), *Untersuchungen über die Syntax der Sprache Otfrids*, I. Teil, Halle, 1874. II. Teil, Halle, 1876.—Ingenbleek, Theodor, *Über den Einfluss des Reimes auf die Sprache Otfrids*, *Quellen und Forschungen*, XXXVII, 1880.—Kelle, Johann, *Otfrids von Weissenburg Evangelienbuch*, Bd. II. *Die Formen- und Lautlehre Otfrids*, Regensburg, 1869, Bd. III, *Glossar der Sprache Otfrids*, Regensburg, 1869.—Nierhoff, E., *Untersuchungen über den Einfluss des Reimes auf die Sprache Otfrids*, *Inauguraldiss.*, Tübingen, 1879.—Paul, Hermann, *Principien der Sprachgeschichte*, Halle, 1909.—Piper, Paul, *Otfrids Evangelienbuch mit Einleitung und erklärenden Anmerkungen*, Paderborn, 1878.

<sup>2</sup> Rezension von Oskar Erdmann, *Anz. f. d. Alt.*, Bd. VI, S. 219-221.



Bei der endgültigen Redaktion seines Evangelienbuches versuchte Otfrid die Verse ohne Reim zu beseitigen. In vielen Fällen mag ihm das ohne Anstoss gelungen sein, aber in anderen trat bei der Korrektur die Rücksicht auf die grammatische Richtigkeit zurück hinter dem Streben nach Gleichklang der Wörter. Die neue Kunst des Endreimes machte eben dem Dichter viele Schwierigkeiten. Manche im Reime stehende Formen sind entweder in grammatischer Hinsicht unzulässig oder wenigstens sehr bedenklich. In den meisten Fällen jedoch, in welchen er des Reimes halber in Verlegenheit war, nahm der Dichter seine Zuflucht zu einer Form oder Wendung, welche sprachlich allenfalls zulässig war. Derartige Formen sind oft sehr ungewöhnlich und manchmal sonst nicht zu belegen, aber doch dem ahd. Sprachgebrauch nicht zuwider. Deshalb wären sie auch ausserhalb des Reimes gestattet. Also darf man nicht behaupten (wie Ingenbleek, § 19, 3 es tut), dass solche Formen "nur aus Reimnot" hervorgegangen seien. Bei Ingenbleek vermisst man eine Erklärung des psychologischen und grammatischen Verhältnisses, zwischen der im Reime wirklich vorkommenden Form und derjenigen, welche sonst zu erwarten wäre.

Unter § 19, 3 erwähnt er unter den Fällen, wo ein Adverb statt des prädikativen Adjektivs "nur aus Reimnot" gesetzt sein soll, das folgende Beispiel:

I, 5, 72. *sägata er in frôno*  
*thaz ârunti scôno.*

Hier lässt sich das Adverb *scôno* ganz gut ohne Annahme von Reimzwang erklären, wenn auch die Adjektivform *scônaz* oder *scôni* das üblichere wäre (vgl. Erdmann, über *in einan berg hôho*, III, 6, 12. *Evangelienbuch, Erläuterungen*, S. 414). "Herrlich und schön (*scôno*, adv.) erzählte er seine Botschaft," liegt dem Gedanken, "herrlich erzählte er seine schöne (*scônaz*, adj.) Botschaft" so nahe, dass es leicht in das andere übergeht, sowie es sich im Neuhochdeutschen schwer entscheiden lässt, ob in dem Satze: "er schlägt ihn *tot*," *tot* in Verbindung mit *schlagen* ein Adverbialpräfix zum Verbum oder ein unflektiertes prädikatives

Adjektiv ist, denn es schwebt ja immer vor: "(ihn) *schlagen*, (bis er) *tot* (ist)," (vgl. Erdmann, *Grundzüge der deutschen Syntax* I, § 110, § 118, *Über die Syntax der Sprache Otfrids*, II, § 164;<sup>3</sup> Paul, *Principien der Sprachgeschichte*, § 258, S. 366 ff.). Beide Begriffe decken einander, wenn sich auch der erste aus dem zweiten entwickelt hat: vgl. *an Hartmuot* 63, *hoh er oba mannon suebêta in thên undon*, wo *hoh* entweder als unflektiertes prädikatives Adjektiv oder als Adverb gelten kann. Der formelle Unterschied zwischen Adjektiv und Adverb war im Althd. noch weniger scharf abgegrenzt als im Nhd.

Dieser Übergang vom Adjektiv zum Adverb wird nicht nur durch die gleichlautenden unflektierten Formen des prädikativen Adjektivs und des Adverbs, sondern auch, wenn auch nicht im gleichen Masse, durch die gleichlautende Endung des Adverbs auf *o* und des konsonantischen Adjektivs masc. nom. sing. auf *o* erleichtert. Daher ist es da, wo ein solcher nom. masc. sing. gestattet wäre, nicht überall sicher, ob die betreffende Form als schwaches Adjektiv oder als Adverb<sup>4</sup> anzusehen ist (vgl. Kelle, II, 375-377).<sup>5</sup>

Dass der Adverbial- und der Adjektivbegriff einander eng berühren, zeigt sich eben auch ausserhalb des Reimes beim Gebrauch des Adverbs statt des prädikativen Adjektivs nach

<sup>3</sup> Hier sagt Erdmann: "wie schon das unflectierte Adj. oft formelhaft mit dem Verbum verbunden ist und mit Verlust seiner Casusbedeutung einem Adverb nahe steht, so zeigen sich einige Fälle, in denen auch wirkliche Adverbia verschiedener Bildung statt eines adjectivischen Prädicatsaccusativs gebraucht sind."

<sup>4</sup> Z. B. *githiuto*, I, 5, 29. II, 12, 53. IV, 4, 44 u.a., *eino sin* I, 1, 115. (adv.) IV, 19, 4. (subs.) vgl. Erdmann, *Grundzüge der deutschen Syntax*, I, § 118.

<sup>5</sup> Vgl. besonders I, 5, 33, worüber Kelle sagt: "welche Änderungen sich O. des Reimes wegen bei den Endvokalen gestattet, hat sich schon mehrfach gezeigt, es kann also dieser Wechsel auch hier nicht besonders auffallen, ja man könnte sogar geneigt sein, auch *scôno* in dem Satze *thiu thiarna scôno sprach zi boten* I, 5, 33, in dem indess auch das Adverbium vollständig am Platze ist, auf ähnliche Weise durch Änderung aus *scôna* zu erklären und dann als Attribut auf *thiarna* zu beziehen, während *scôno* das *sprach* näher bestimmt."



*lāzan* und *duan* (acc.) und nach *wērdan* und *sīn* (nom.).

a) *lāzan*.

An Ludwig 35. *Lāngo*, liobo druhtin min.  
*lāz* imo thie *dāga* sin.

III, 1, 31. *lūdo*, liobo, druhtin min,  
*lāz* thia *késtiga* sin.

b) *duan*.

V, 25, 86. *sero dūit* in thiu frist  
theiz bi thekitaz nist.

c) *wērdan*.

I, 8, 18. joh theiz *gidoūgno wurti*  
er sīh fon iru irfriti.

d) *sīn*.

II, 24, 15. thaz in thiu māt ni wānkon,  
*sīn fāsto* in then githānkon.

III, 22, 68. sie thar *gisuāso warin*,  
unz sino zfti quamin.

Hier kann von Reimnot gar keine Rede sein, sondern die Adverbia vertreten einfach die sonst zu erwartenden Adjektivformen.

Ferner haben wir die unpersönliche Konstruktion mit *sīn*, wo ein Adverb statt des prädikativen Adjektivs vorkommt, was noch weiter beweist, dass die formelle Grenze zwischen Adjektiv und Adverb nicht scharf gezogen war; z. B. IV, 12, 13 in *uuas* in herzen *ango*, V, 20, 22 in *starcho* ist thanne in muate, V, 25, 61 ist *ubilo* imo in muate, V, 20, 62 ist in *harto* in muate, u. s. w. Bei *ango* (IV, 12, 13) ist kein Beleg für ein Substantiv *ango* vorhanden, das Graff (Spr. I, S. 341) irrig aus dieser Stelle folgert (vgl. Kelle II, 245).<sup>6</sup>

Wenn nun die Adjektivform sich dem Reim nicht anpasste, wie bei der von Ingenbleek oben erwähnten Stelle (*sāgata* er in *frōno*, thaz *ārunti scōno*), wie leicht fiel es dann dem Dichter, das Adverb *scōno* (statt des Adjektivs *scōnaz* oder *scōni*) an ihre Stelle zu setzen, da das Adverb, wie oben bewiesen, die am nächsten liegende, sprachlich berechtigte Form war! Zwischen dem Adverb und dem prädikativen Adjektiv zog das Sprachgefühl eben keine

scharfe Grenzlinie.<sup>7</sup> Ingenbleeks Behauptung, dass solche Adverbialformen "nur aus Reimnot" hervorgegangen seien, trāfe nur dann zu, wenn dieselben ausserhalb des Reimes nicht gestattet wären.

## II

Ungewöhnliche Formen der Substantiva können manchmal durch Flexionsmischung ohne Rücksicht auf den Reimzwang erklärt werden. Jedenfalls mag der Übergang von einer gewöhnlichen zu einer ungewöhnlichen Form des Substantivs in hohem Grade durch Flexionsmischung erleichtert worden sein. Gewisse ungewöhnliche Formen der Substantiva, die im Reime stehen, bespricht Erdmann (*Evangelienbuch, Erläuterungen*, S. 423, 26<sup>a</sup>), und erwähnt dabei einige Beispiele des Schwankens zwischen *Acc. sing.* und *plur.* der *Substantiva abstracta*.

Ich bespreche hier die Stellen, welche Erdmann als Beispiele solcher Schwankung anführt:

III, 15, 19. Thāz er thar *gisceinti*  
thia *sina gōmaheiti*

"wie 19 *thia sina* statt *thio sino*, so ist 32 *thio missidāt* aus Schwanken des Schreibers entstanden."

III, 15, 32. *thio missidāt*, so sāgen ih;  
bi thiu inkūnnen sie mih.

IV, 12, 46. ouh *thia mātādāt*  
thehēino mezzo *irknāti*

"Schwanken der Schreiber zwischen *Acc. Sg.* und *Plural*."

V, 7, 38. theih *sino liubi* in mih gilfāz  
ob ih *sia nfāzen* ni muaz!

Hier liegt scheinbar ein Mangel an grammatischer Übereinstimmung zwischen Adjektiv und Nomen, zwischen Nomen und Pronomen vor: *sina gōmaheiti*, *thio missidāt*, *thia mātādāt*, *sino liubi*: *sia*. Solche Fälle von Mangel an grammatischer Übereinstimmung oder von ungewöhnlichem Gebrauch des Numerus finden

<sup>6</sup> Über *ango* sagt Kelle (Glossar, S. 17): "Die Adverbien der Art und Weise stehen nämlich gleich wie im Lat. auch in Verbindung mit dem Verbum *sīn*, wenn dasselbe dazu dient, die Art und Weise des Seins anzugeben."

<sup>7</sup> Wie nahe der Adverbialbegriff dem Adjektiv liegt, zeigt sich ebenso IV, 19, 51, *Ther gōtes sun frōno gab antwurti imo scōno*, wo auch ein prädikatives Adjektiv am Platze wäre, wenn der Reim die Adverbialform auf o nicht erforderte.

sich sowohl ausserhalb des Reimes wie im Reime selbst. Sie liegen daher nur zum Teile unter dem Reimzwang. Ausser der Reimnot muss doch zu der ungewöhnlichen Form auch die Analogiewirkung beigetragen haben. "Das Schwanken der Schreiber"<sup>8</sup> ist keine genügende Erklärung, denn man muss ja in erster Linie erwägen, ob nicht rein sprachliche Gesetze an und für sich ohne Rücksicht auf die mechanische Korrektur daran schuld sein können.

Von diesem Standpunkte aus bespreche ich 1) *Feminina Abstracta* auf *i* (*n*) (*sino liubi: sia*), 2) *Feminina Composita* auf *dât* (*i*), und 3) *Feminina Abstracta* auf *heit* (*i*).

1) Bei den *i*(*n*)- und *ô*-Stämmen sind *Nom. Acc. Plur.* lautlich nicht von denselben Kasus des *Sing.* unterschieden und daher wird der *Plur.* häufig ohne merklichen Bedeutungsunterschied statt des *Sing.* gebraucht (vgl. Erdmann, *Über die Syntax der Sprache Otfrids*, II, § 2). Dass die Mehrzahl dieselbe Idee wie die Einzahl bezeichnet, erklärt das Schwanken des Numerus bei den *i*(*n*) Substantiva und daher den Mangel an grammatischer Übereinstimmung,<sup>9</sup> der freilich in manchen Fällen nur dem Schreiber zur Last fällt.

2) Bei den Kompositis auf *i* (*dât, fart, kunft, usw.*) lautet der *Sing.* zum Teil (*gen.*

<sup>8</sup> Vgl. Erdmann in seiner Rezension von Ingebleeks Abhandlung: *Anz. f. d. Alt. Bd. VI, S. 220*: "Gerade die auffallendsten syntactischen Verstösse im Reime halte ich nicht für authentisch; sie erklären sich mir vielmehr durch die mechanische Aufmerksamkeit, welche die Schreiber von V, namentlich der erste, dem Reime zuwandten."

<sup>9</sup> Hierzu sei auch bemerkt, dass die *ô*-Endung der starken Adjektiva *nom. acc. plur. fem.* manchmal zu *â* abgeschwächt ist: *thiô* < *thia*, *thesô* < *thesa*, *gelichô* < *gelicha*, usw. Diese formelle Schwächung des Adjektivs (besonders des Artikels) kommt fast ausschliesslich bei den *i*(*n*) und *i* Feminina (wie Kompositis auf *fart, kunft, und dêt*) vor. Deswegen könnte man, wie Kelle (II, 359) es tut, *thia*, in *thia muatdâti* (IV, 12, 46) und *sia* (V, 7, 38) als die aus *thiô, siô* abgeschwächten Formen des *Plur.* erklären; dann wäre kein Mangel an grammatischer Übereinstimmung vorhanden. Aber es muss dabei immer das Schwanken des Numerus bei Abstraktis und die damit zusammenhängende Unsicherheit des Schreibers über den Numerus der Adjektiva oder Pronomina in Betracht gezogen werden.

*dat.*), der *Plur.* durchaus auf *i* aus. Daher ist der *Plur.* auch häufig, wie bei den *i*(*n*)-Stämmen, ohne merklichen Bedeutungsunterschied statt des *Sing.* gebraucht. Dazu kommt noch die Verwechselung mit der *i*(*n*)-Deklination infolge der Ähnlichkeit des kurzen und langen *i*, zumal das auslautende *i* dieser Komposita in Otfrids Sprache wahrscheinlich noch lang war (Vgl. Erdmann, *Über die Syntax der Sprache Otfrids*, II, § 2). Da nun auch bei den *i*(*n*)-Stämmen Mehrzahl und Einzahl häufig ohne Bedeutungsunterschied gebraucht sind, so wird durch Analogiewirkung das Schwanken des Numerus bei den Kompositis auf *i* noch mehr erleichtert. In dieser Hinsicht wirken die beiden Klassen in derselben Richtung gegenseitig auf einander. Einige Komposita auf *i* dürfen ferner bald in der Einzahl, bald in der Mehrzahl gebraucht werden, je nachdem sie *die gesamte Handlungsweise* oder *die verschiedenen Handlungsweisen* bezeichnen (vgl. Erdmann, *Über die Syntax der Sprache Otfrids*, II, § 35). Im ersteren Falle bezeichnen sie auch manchmal ein Abstraktum: z. B. *missidâti* könnte soviel wie *fravili* bedeuten. Dieser Umstand verstärkt die Verwechselung mit den *i*(*n*)-Stämmen, die gleichfalls ein Abstraktum bezeichnen. Dazu kommt noch weiter die Apokope des *i* beim *Plur.* dieser Komposita in Betracht, weshalb man die Form *missidât* in *thiô missidât* (III, 15, 32) als eine apokopierte Pluralform ansehen darf. Solche apokopierten Formen werden nicht nur durch das Adj., sondern noch kenntlicher durch den Numerus des Verbums, bei dem sie als Subjekt stehen, bestimmt (obwohl auch hier Schwankung bestehen kann); wie z. B. *an Hartmuot 51,—thio dêt, thio gûoto ni sin*—wofür F den *Sing. thia missidat* bietet (vgl. Kelle, II, 200). Da apokopierte Komposita auf *dât* nicht selten vorkommen, konnte diese Apokopierung ebenfalls dazu mitwirken, die Grenzlinie zwischen Singular und Plural zu verwischen.

Das Schwanken des Numerus bei den Kompositis auf *i* (*dât, fart, kunft, u.s.w.*) wird also, scheint mir, durch drei Umstände erleichtert: nämlich, 1) die Gleichheit der Endung *i* (*Sing. gen. dat., Plur. durchaus*) der beiden Numeri; 2) die Analogiewirkung der *i*(*n*)-

Stämme; 3) die apokopierte *Pluralform*, die, insofern kein Umlaut des Stammvokals vorkommt, der *Singularform* im *Nom.* und *Acc.* gleichlautend ist. Aus diesen rein sprachlichen Gründen ist es also möglich, die von Erdmann oben erwähnten Fälle "des Mangels an grammatischer Übereinstimmung" zu erklären. "Das Schwanken der Schreiber," wenn auch ganz mechanisch und willkürlich, erklärt sich aus sprachlichen Gründen, denn es müssen demselben bei der dem Reime zugewandten mechanischen Aufmerksamkeit der Schreiber (vgl. Erdmann, *Anz. f. d. Alt.* Bd. VI, S. 220) diese sprachlichen Bedingungen zu Grunde liegen.

3) Die Form *gomaheiti* (III, 15, 19—*tház er thar giscéinti, thia sina gómaheiti*) fasst Erdmann sowohl wie Kelle (II, 341) als *Pluralform* auf. Erdmann meint, das *Adj.* stehe im *Singular* (*sina*), das *Nomen* aber im *Plur.* (*gomaheiti*); also wieder Schwanken des Numerus, "thia sina statt thio sino aus Schwanken des Schreibers entstanden" (*Evangelienbuch*, Erläuterungen, S. 425). Kelle meint (II, 341), *sina* sei einfach als Abschwächung aus *sinô* (*plur.*) anzusehen, daher kein Schwanken des Numerus: "da die Annahme des *Acc. sing.* durch den Umstand abgewiesen wird, dass *gomaheiti*, bei dem es als *Attribut* steht, nur als *Acc. plur.* erklärt werden darf. Auf Grund dieses *sina* das Wort *gomaheiti* als *Sing.* zu erklären, und daraus einen sonst nirgends vorkommenden *iô*-Stamm<sup>10</sup> aufzustellen, ist unstatthaft."

Ausser diesen beiden Erklärungen Erdmanns und Kelles ist doch die dritte, welche Kelle verwirft, auch wohl statthaft. Aus denselben Gründen wie bei *Kompositis* auf *dât(f. i)* können die *Komposita* auf *heit(f. i)* mit den *i(n)*-Stämmen verwechselt werden. *Komposita* auf *heit*<sup>11</sup> bezeichnen, so wie fast immer die einfachen Stämme auf *i(n)*, ein *Abstraktum*. Da ferner das *Ableitungssuffix* *heit* und der *Suffixvokal* *i* (der *i(n)*-Stämme) dem *Nomen* dieselbe Bezeichnung beilegen (nämlich, die

*abstrakte Idee*), so könnten sie sich mit einander zu einer neuen *Abstraktform* auf *heit(i)n* verschmelzen. Eine derartige Form wäre keine willkürliche, nur dem Reime angepasste, sondern beruhte auf dem sprachlichen Vorgange, dass sich durch Häufung verschiedener *Suffixe*<sup>12</sup> eine *Kontaminationsform* entwickelt.<sup>13</sup> Bei denjenigen *Kompositis*, deren *Ableitungssuffix* kein *Abstraktum* bildet, und bei einfachen *i*-Stämmen von konkreter Bedeutung wäre hingegen eine sekundäre *Singularform* auf *i(n)* unstatthaft,<sup>14</sup> denn in diesem Falle sind die *Bildungselemente* auf keine Weise verwandt (vgl. Paul, § 110).

Daher halte ich gegen Kelle eine *Singularform* *gomaheiti* nicht für unstatthaft, da sie sprachlich zulässig ist. Unter dem Reimzwang hätte sich der Dichter gerechtfertigt fühlen können, eine neue, doch nicht unmögliche Form zu verwenden, wie dies so oft bei Otfrid vorkommt. Trotzdem ist Kelle wohl im Rechte, wenn er diese Auffassung ablehnt, da eine solche Mischform sonst nicht belegt ist und Kelle sich bei seiner Erklärung an eine häufig vorkommende Erscheinung hält, nämlich Abschwächung von *sina* aus *sinô*.

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<sup>10</sup> Vgl. Paul, *Principien der Sprachgeschichte*, § 115: "Pleonasmus von Bildungselementen."

<sup>11</sup> Vgl. Thumb und Marbe, *Zschr. f. franz. Sprache*, 25, 124: "Kontamination ist die Neuschöpfung einer Form durch Verschmelzung von Bestandteilen zweier Formen, die gleichzeitig ins Bewusstsein kommen;" ferner Paul, *Principien der Sprachgeschichte*, § 110: "unter Kontamination verstehe ich den Vorgang, dass zwei Synonyme oder irgendwie verwandte Ausdrucksformen sich neben einander ins Bewusstsein drängen, sodass keine von beiden rein zur Geltung kommt, sondern eine neue Form entsteht, in der sich Elemente der einen mit Elementen der anderen mischen." Vgl. ferner, § 115, Nhd. *haftig* aus *haft+ig*, *Fritzens* aus *Fritzen* (schw. Gen.) + *s*, Alem. u. Fränk. *sene* (sehen), wo *een* der Schriftsprache usw.

<sup>12</sup> Mit Recht erklärt Kelle (II, 359) solche Formen entweder als *Plural* mit abgeschwächtem *Pluraladj.* oder als *Plural* mit *Singularadj.* (d.h. Wechsel des Numerus): vgl. *thia arbei* II, 21, 20, *thia thurfti* III, 11, 24 (F hat *thio*, weshalb ein *sing. thurfti* ausgeschlossen ist), *thia zuhti* II, 21, 33, *thia muat-dati*, IV, 12, 46, u.s.w.

<sup>13</sup> Hiermit bezeichnet Kelle die *i(n)*-Stämme (vgl. II, 222 ff.).

<sup>14</sup> Vgl. *bösheit*, *dumpheit*, *gelfheit*, *gomaheit*, *kuanheit*, usw.



SKELTON'S *REPLYCACION*

Of the last years of Skelton's life nothing is known except the fact that he took refuge at Westminster, where he died in June, 1529.<sup>1</sup> In 1523 he wrote *Why Come Ye Nat to Courte*,<sup>2</sup> in which he attacked violently Cardinal Wolsey's power over the king and court.

"He ruleth all at wyll,  
Without reason or skylle:  
How be it the primordiyall  
Of his wretched originall,  
And his base progeny,  
And his gresy genealogy,  
He came of the sank royall,  
That was cast out of a bochers stall."<sup>3</sup>

At the beginning of the *Replycacion*, written against "certayne yong scolers," who were preaching against the dogmas of the Church, there is this elaborate and flattering dedication to Cardinal Wolsey:

"*Honorificatissimo, amplissimo, longaque reverendissimo in Christo patri, ac domino, domino Thomae, etc., tituli sanctae Ceciliae, sacrosanctae Romanae ecclesiae presbytero, Cardinali meritissimo, et apostolicae sedis legato, a latereque legato superillustri, etc., Skeltonis laureatus, ora. reg., humillimum dicit obsequium cum omni debita reverentia, tanto tamque magnifico digna principe sacerdotum, totiusque justitiae aequabilissimo moderatore, necnon praesentis opusculi fautore excellentissimo, etc., ad cujus auspiciatissimam contemplationem, sub memorabili prelo gloriosae immortalitatis, praesens pagella felicitatur, etc.*"<sup>4</sup>

How can we reconcile this dedication with the attack? In endeavoring to answer this question we are confronted with two problems; one concerning the date of the poem and the other, the explanation of the dedication.

It is clear from internal evidence that the *Replycacion* could not have been written before

<sup>1</sup> A. Dyce, *Works of John Skelton*, I, p. lix.

<sup>2</sup> E. Arber, *Surrey and Wyatt Anthology*, p. 159. The poem is convincingly dated from internal evidence.

<sup>3</sup> *Why Come Ye Nat to Courte*, 484-491. These lines are based upon the tradition that Wolsey was the son of a butcher of Ipswich.

<sup>4</sup> Dyce, I, 230.

December 8, 1527, as the following lines refer to Thomas Bilney and Thomas Arthur:

"For ye were worldly shamed,  
At Poules crosse openly,  
All men can testifie;  
There, lyke a sorte of sottes,  
Ye were fayne to beare fagottes;  
At the feest of her concepcion  
Ye suffred suche correction."<sup>5</sup>

Bilney was one of the first of Cambridge scholars to be influenced by the reformation spirit. He was brought before Wolsey with his disciple, Arthur, and questioned as to his heretical preaching in Norfolk. In 1527 he recanted and as a penance carried a fagot at Paul's Cross at the Feast of the Immaculate Conception.<sup>6</sup> I have been unable to find any record of scholars of either university suffering a similar humiliation before this year.

Why should Skelton write so flattering a dedication to a man against whom he had written a few years previous the violent satire, *Why Come Ye Nat to Courte*? Brie's answer is that the dedication is not genuine. According to his theory the dedication was added later by some one, who wished to show clearly Skelton's authorship of the poem. Since Skelton's name had been so closely connected with that of the cardinal, the editor or whoever it may have been, endeavored to identify it by a dedication to Wolsey.<sup>7</sup> The *Replycacion* was first printed by Pynson, who died in 1530. Therefore in a practically contemporary edition it is not likely that the story of his enmity against the cardinal had lost any force, and it is inconceivable that under such circumstances any one would have added the flattering dedication. If the poem had first appeared with many of the others in the decade of the sixties, this explanation would have greater force. Thümmel suggests that Wolsey did not know that Skelton was the author of *Why Come Ye Nat to Courte*.<sup>8</sup> For this reason he assumes that Skel-

<sup>5</sup> *Replycacion*, 62-68.

<sup>6</sup> J. Foxe, *Book of Martyrs*, ed. 1830, I, 116. J. B. Mullinger, *University of Cambridge*, ed. 1873, I, 607.

<sup>7</sup> F. Brie, "Skelton-studien," *Englische Studien*, XXXVII, 13.

<sup>8</sup> A. Thümmel, *Studien über J. Skelton*, p. 42.



ton was trying to gain Wolsey's assistance. It is not probable that such a biting satire as *Why Come Ye Nat to Courte* had not been reported to the cardinal before 1528, at least five years after its composition, and certainly it could not be credited to any other poet than Skelton. It is evident that neither of these explanations is adequate.

In the report of the visitation of Bishop Nicke to the Cathedral of Norwich for 1526, I find:

"DOMPNUS ROBERTUS WORSTED presbyter dicit inquisitus DOMINUM JOHANNEM SHELTON gravia crimina et nephanda peccata commisisse et propter hoc non fuisse punitum, in malum exemplum et perniciosum aliorum confratrum. Nam cum idem JOHANNES SHELTON missus fuerat Yernemutham ad poenitentiam ibidem agendam longe licentius et liberius ibidem vixit quam domi, villam taxillos et cartas quotidie frequentando. Et sua culpa multum deterioratur officium camerarii cui olim praefuit; ita quod non speratur pensiones integras ab illo officio debitas et solvendas posse persolvere posterum."<sup>9</sup>

The first difficulty, which presents itself, is the identification of Shelton with the poet. The name of the poet is spelt with an *h* instead of a *k* in the record of the institution of his successor, and Blomefield states that the name was Shelton or Skelton.<sup>10</sup> Skelton was rector at Diss at least as early as 1504 and retained his benefice till his death. I can find no other John Skelton in Norfolk except the Sheriff Sir John, who plainly is not the John of the entry. Moreover in two of the *Merie Tales*, falsely ascribed to Skelton, his name is connected with that of Bishop Nicke.<sup>11</sup> Although these tales are exaggerated anecdotes, they must have some basis in fact. According to them Skelton was accused by the Dominicans of keeping a concubine. For this offence he was summoned before Bishop Nicke, who reproved him and suspended him from his benefice. Possibly this was the time he was sent to Yarmouth.

<sup>9</sup> *Visitations of the Diocese of Norwich 1492-1532*, ed. Rev. A. Jessopp, 1887, p. 200.

<sup>10</sup> Cf. Blomefield, *History of Norfolk*, I, 20.

<sup>11</sup> Dyce, I, p. lxxvi, ff. Tale VI and VII.

What the nature of the "gravia crimina" was we do not know. It is possible they refer to the concubine story or to an entry earlier in the report. "Et dicunt praeterea quod SHELTON recepit de proficuis officii sui, post recessum suum, xxli in detrimentum successoris et officii."<sup>12</sup> The office was that of camerarius and elemosinarius.<sup>13</sup> These entries show at least that in 1526 Skelton was hard prest by his enemies, and it is very probable that he saw a way to make peace with both the Church and the cardinal by the *Replycacion*. Undoubtedly he hoped for aid from Wolsey in his difficulties, if he was unable to soothe the Church.

The subject of the *Replycacion* is a glorification of the dogma of the Church and a condemnation of heretics. It is evident that Skelton thought that he could win back his lost reputation by this means. The dedication was an appeal to Wolsey to assist the poet in his difficulties. The cardinal probably scorned all advances on the part of the poet, for the next year Skelton fled to Westminster, where he was protected by the Abbot Islip.<sup>14</sup> The theory, advanced by Dyce, that Skelton was forced to go to Westminster soon after the composition of *Why Come Ye Nat to Courte* has been discussed by Brie, who objects to it for the following reasons. In the first place the cardinal could easily have deprived Skelton of his benefice, if he had wished. Secondly, if Skelton had been absent from his benefice for more than a year without special leave, he would have been suspended whether Wolsey interfered or not.<sup>15</sup> Since the "Johannes Shelton" of the visitation of 1526 is probably the poet, the explanation that Skelton dedicated the *Replycacion* to Cardinal Wolsey as a means of extricating himself from the difficulties in which he was involved in Norfolk is most plausible.

For suggestions and assistance in connection with this note I am much indebted to Professor John M. Berdan of Yale University.

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<sup>12</sup> *Visitations*, p. 198.

<sup>13</sup> *Ibid.*, p. 192.

<sup>14</sup> Dyce, I, p. lviii.

<sup>15</sup> Brie, p. 14.

## SIR WALTER SCOTT AND CHAUCER

In Chapter X of the *Antiquary*, Scott quotes a stanza from the poem formerly attributed to Chaucer, *The Flower and the Leaf*. Throughout the novel, as well as in others of his works, Chaucer is spoken of in terms of admiration, and even affection. A number of quotations from the *Canterbury Tales*, and from his other poems, are given in various places. In view of this evident fondness for Chaucer, it is interesting to note that the passage mentioned above is quoted incorrectly. His version follows:

Lo! here be oakis grete, streight as a lime,  
Under the which the grass, so fresh of line,  
Be'th newly sprung—at eight foot or nine.  
Everich tree well from his fellow grew,  
With branches broad laden with leaves new,  
That sprongen out against the sonne sheene,  
Some golden red, and some a glad bright greene.

Compare this with Skeat's edition:

In which were okës grete, streight as a lyne,  
Under the which the gras, so fresh of hew,  
Was newly spronge; and an eight foot or nyne  
Every tree wel fro his felawe grew,  
With braunches brode, laden with leves new,  
That sprongen out ayein the sonnë shene,  
Som very rede, and som a glad light grene.

It will be noted that there are several important differences, aside from mere variations in spelling. In lines 1 and 2, the change destroys the meaning, as well as the rime-scheme of the stanza. In the last line, *golden* is substituted for *very*, and *bright* for *light*. In line 3, *be'th* appears for *was*, and in 4, *everich* for *every*. In Scott, the stanza begins, *Lo! here be*, etc.; in Skeat, *In which were*, etc. In line 6, we read *against* for *ayein*, and *sheene* for *shene*. Of course the punctuation varies widely in different editions of Chaucer, but Scott's use of the period at the end of line 3 changes the sense entirely.

What, then, is the source of the novelist's version? Did his copy of Chaucer contain the stanza as he gives it? According to Miss Hammond's bibliography, there had been six edi-

tions of Chaucer, or collections of English poetry, containing *The Flower and the Leaf*, prior to the publication of the *Antiquary* in 1816. These editions were those of Speght, 1558 (reprinted in 1602 and 1687); Urry, 1721; Bell, in *The Poets of Great Britain*, 1782; Anderson, in *Works of the British Poets*, 1793; Chalmers, in *Works of the English Poets*, 1810; and Todd, in *Illustrations from the Lives and Writings of Gower and Chaucer*, 1810. To these may be added the modernization of Dryden, 1700. In none of these collections do the variations found in Scott's quotation appear. The spelling varies somewhat in these different works, but with reference to the instances given, as well as in certain other cases, Scott's reading does not reproduce any of them. It seems evident that Scott did not copy *verbatim* from any existing edition.

Did he, then, quote inaccurately from memory? An incident is related in Lockhart's *Life of Scott*, and also in Hogg's *Anecdotes of Scott*, which shows that he had an excellent memory for verse, being able to quote long passages with ease. This is incidentally confirmed by a letter of his, quoted by William Platt in *Notes and Queries* 6.4.279:

"The scraps of poetry which have been in most cases tacked to the beginning of the chapters of my novels are sometimes quoted, either from reading or memory, but in the general case, are pure invention. . . . I drew on my memory as long as I could, and when that failed, eked it out with invention."

Is it possible that in the instance we are considering, he relied on his memory without verification, and failed to quote correctly?

It seems to be commonly agreed that Scott is not at all accurate in his historical facts. Among others who have pointed out historical errors are N. W. Senior in his *Essays on Fiction*, Yonge in his *Life of Scott*, and W. H. Hudson in his *Sir Walter Scott*. As to his scholarship in general, Rev. G. R. Gleig, in his *Life of Sir Walter Scott* (p. 25) has this to say:

"He never took the trouble to make himself an accurate scholar. Enough for him if he could extract the meaning, or take in the beauties of his author. For whether it was an

ancient book which came his way—whether an Italian, a Spanish, a German, or a Latin classic, his sole object in perusing it was to pick out from it the ideas which recommended themselves to his taste and judgment. In no single instance did he dream of making it the means of ascertaining far less of settling, the niceties of idiom or of grammar."

In several numbers of *Notes and Queries*, cases of misquotation in Scott's works have been pointed out. In 4.5.577, "F" cites a case where a passage from the *Gospel of Saint Matthew* is quoted inaccurately in both *Waverley* and the *Abbot*, differing in each place. He gives other misquotations, from the *Merchant of Venice* in the *Abbot*, and from *Macbeth* in the *Monastery*. In 4.5.486, the same writer cites two cases from the *Bride of Lammermoor*, and says there are many others in his novels. In 4.6.200, J. S. Udall notes a misquotation from *Saint Matthew* in the *Heart of Mid-Lothian*, and J. H. J. Oakley in 4.10.184 gives three Latin passages misquoted in the *Antiquary*. The last named writer remarks:

"When the author of *Waverley* described the Baron of Bradwardine as 'a scholar according to the scholarship of Scotchmen—that is, his learning was more diffuse than accurate, and he was rather a reader than a grammarian,' he has given us a pretty true account of his own scholarship."

An examination of other quotations in the *Antiquary* shows that several passages not hitherto remarked are also incorrect in detail. In quoting from *II Henry IV*, he has *fico* for *foutre*; five lines from *I Henry IV* are quoted correctly as a heading for Chapter XVI, but are given as from Part II. In Chapter III he quotes from *Hudibras*, and adds two lines which are not a part of the passage. Quotations from *King John*, *Romeo and Juliet*, and Wordsworth's *Fountain*, are also inaccurate. In *Woodstock*, elsewhere in the *Antiquary*, and in his review of Godwin's *Life of Chaucer*, quotations from Chaucer vary considerably from the standard editions.

Considering Scott's frequent allusions to Chaucer, he should have known the poet well. In the *Edinburgh Review* we find an extensive

review of *Godwin's Life of Chaucer*. His comparisons are mainly with Tyrwhitt's edition, which is also mentioned in his review of Ellis' *Specimens of the Early English Poets*. But Tyrwhitt does not reprint *The Flower and the Leaf*, and mentions it only to doubt its authenticity. Scott mentions Warton's *History of English Poetry*, but this does not contain the poem, though there is a discussion of it. In his edition of Dryden's works, he expresses his admiration for *The Flower and the Leaf*, especially of Dryden's modernization.

If Scott occasionally misquoted, from undue reliance on his memory, he is not alone in this respect among English writers; but such extensive variations from his original as are disclosed by the passage from the *Antiquary* are not a little surprising.

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#### ON THE TWO PLACE-NAMES IN "THANATOPSIS"

##### Take the wings

Of morning, pierce the Barcan wilderness,  
Or lose thyself in the continuous woods  
Where rolls the Oregon, and hears no sound  
Save his own dashings—yet the dead are there.  
William Cullen Bryant, "Thanatopsis."

The Barcan wilderness and the Oregon are the only place-names used in the whole poem. Readers may have frequently asked themselves why just these particular places should have occurred to the poet's mind, when he wished to symbolize the whole world as a sepulcher of the dead.

The explanation is to be found in the current and local interest which two events had for the poet.

Bryant was born in Cummington in the northwestern part of Hampshire county, Mass., and was educated there and later at Williams College in the northwestern corner of Berkshire county. His chief reading, aside from his father's well-stocked library, was the *Hampshire Gazette*. His outlook on the world was



therefore much colored by Connecticut valley happenings.

In this same valley, in Hampden county, town of Brimfield, lived Gen. William Eaton. He had been a soldier with Mad Anthony Wayne in Ohio, and on resigning his military commission in 1798 was appointed Consul to Tunis. He was engaged there in difficult and tedious negotiations with the Bey, to prevent him from harassing unprotected American commerce in the Mediterranean. In June, 1803, he returned to the United States. As war had broken out with Tripoli because of piracy upon our commerce, Eaton was sent back June, 1804, as Naval Agent of the United States, accompanying our fleet of five vessels under command of Com. Barron. In the fall of 1805 Gen. Eaton landed in Alexandria. Here he learned that Hamet Pasha, the rightful sovereign of Tripoli, then deposed and in exile, was in upper Egypt. Wishing to get into communication with the Pasha, he proceeded with three men by Nile-boat to Cairo. Here he employed a skillful young fellow, a sort of Proteus, named Eugene Leitensdorfer, to bring Hamet to the American station. This man, accompanied by an attendant and two dromedaries, penetrated the desert, traveling night and day, feeding the animals balls of meal and eggs, reached safely the Mameluke camp, and brought the Pasha and 150 retainers back with him.

In March, 1805, Gen. Eaton started with his little army from Alexandria. It consisted of six private marines, twenty-five cannoneers, thirty-eight Greeks, and some Arab cavalry, besides the Pasha's party, in all about 400 men. The baggage was carried on 107 camels. This strange army was now to march into the interior and co-operate from the rear with the American fleet which was to attack from the front. With the greatest hardship, Eaton's motley company traversed the desert of Barca for 600 miles, facing the double danger of starvation and mutiny among such a mixed and undisciplined body of soldiery. They made the trip in nineteen days, in itself a remarkable feat, and helped the fleet as planned. On March 27 a two-hour battle against odds of ten to one ended in the capture of the city of Derne, and led soon after to a treaty with the thor-

oughly frightened reigning Pasha of Tripoli.

In November, 1805, Gen. Eaton returned to the United States, and was received with fêtes in his honor. The press was everywhere filled with laudatory notices of his Barcan enterprise and bravery. Massachusetts voted him a gift of 10,000 acres of land as a recognition of his services.

Bryant (b. 1794) was at that time an intelligent lad of eleven years enjoying the advantages of an unusual home. When we remember that Jefferson's "Embargo" in 1808 was the object of a lengthy satirical polemic in verse in the poet's fourteenth year, we should not be surprised at the lad's interest in national movements at so early an age. He was deeply impressed by the events themselves, and particularly by the local celebrations of that march through the desert of Barca.

The other allusion is possibly more familiar. The Oregon was the name first given to the Columbia river, whose mouth had been discovered and entered a few miles by Capt. Gray. After the purchase of Louisiana in 1803, President Jefferson dreamed of the possibility of ascending the newly-acquired Missouri river to its source, which might lie somewhere near the source of that other magnificent western river, whose greatness was apparent from its size and its current at the mouth. He secured a grant of funds for the expedition and sent his own private secretary, Capt. Lewis, as leader, to try to make the dream come true. The expedition was made in 1804-6. Several circumstances caused this event to take hold of the American imagination with great intensity; the magnitude and daring of the enterprise, its significance as a feature of American empire-building, its commercial importance in opening up a field for successful American rivalry with the British and Russians in the profitable fur trade with China, etc. When the details of the voyage became known, about 1807, the regions traversed stood out in the popular fancy as the "Great Lone Land," a place where the party had traveled four long months without seeing a single human being not of their own party.

Bryant, aged thirteen, must have been carried away like the rest of Americans with the re-



markable world-romance of the voyage and the new region.

*Thanatopsis* was written in 1811. It is no wonder then that Barca and Oregon became concrete symbols of East and West, and both of uninhabited wastes which death might be supposed to spare—but does not.

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JOSEF SCHOCH: *Perfectum Historicum und Perfectum Praesens im Französischen von seinen Anfängen bis 1700*. Halle: Niemeyer, 1912. 8vo, xi + 92 pp. (Beiträge zur Geschichte der romanischen Sprachen und Literaturen, 4, and also separately as Tübingen dissertation.)

EDMUND STAACKE: *Die Verwendung von Plusqueparfait und Passé-Antérieur im Französischen*. Göttingen, 1912. 8vo., xiii + 117 pp. (Göttingen Dissertation.)

The author of the first of these two studies is inspired in method and subject by Herzog's treatment of the auxiliaries.<sup>1</sup> The first of the three chapters gives a careful and convenient survey of the past indefinite, showing by statistical data the progress made by the tense toward a fixed form until the 16th century, when the position of the participle became more uniform and the earlier freedom of agreement gave way to the present literary usage. Both of these phenomena, as noted by Herzog, are of value as showing definitely the meaning of the original speaker. However, as it is now assured that the forms of *avoir* and *être* were real auxiliaries by the 11th century, and as we already have general knowledge of the change in the 16th century, the light now thrown by Schoch's work is upon the process, and his results are corroborative rather than original. Since his

<sup>1</sup> Herzog, *Beiheft zur ZRPh*, XXVI, pp. 76-186.

This influence may be seen, aside from direct references, pp. 3, 23, 25, in the general scheme of the first part which follows out a suggestion of Herzog, p. 165, note, and in the attention to differences of style in various genres stressed throughout; cf. o. c. p. 167 ff.

intention throughout is to show the decrease in any but the synthetic function, it would have been desirable to consider the construction based upon the Latin type: *liberos parentibus sublectos habebis*,<sup>2</sup> i. e., where the subject of the clause is different from that of the participle. This is continued in French,<sup>3</sup> and the history of the construction would throw light upon our tense. It must be remembered, also, that the past indefinite cannot be said to have reached a fixed form even to-day, although this does not greatly affect its function.

The remainder of the book is occupied by a discussion of the use of the past definite and past indefinite. This theoretical portion may be disregarded. The author overlooks such nice distinctions of meaning as that formulated by Herzog,<sup>4</sup> and studies the tenses from an objective standpoint. When, therefore, he finds the two tenses at times "in the same function" <sup>5</sup> his results cannot be accepted. The examples themselves, which are in an accessible form, may be of value to investigators, and are good as showing variations of usage under parallel conditions in various authors.

Finally, the author decides that in the spoken language the past indefinite had not become an historical perfect by the 17th century. The further aspects of this problem are evidently to be discussed in a later work of which mention is made.<sup>6</sup> It is to be hoped that here the subjective element will not be neglected. When the character of the past indefinite to-day, as a spoken, narrative tense, is defined, it will doubtless be found that the usage is more closely related to that of the Old French than would be gathered from Schoch's treatment.<sup>7</sup>

<sup>2</sup> Cf. Herzog, p. 112.

<sup>3</sup> Cf. Commynes, p. 68; *Tout mors eurent les testes trenchees*. Cf. also Lerch, *Prädikative Participia für Verbalsubstantiva*, ZRPh., Beiheft 42, p. 74.

<sup>4</sup> Cf. o. c., p. 167 ff., § 119.

<sup>5</sup> Cf. p. 24.

<sup>6</sup> Cf. p. 44.

<sup>7</sup> Cf. the usage in Old French with *autrefois*, Villeh., p. 72, § 130; Jehan Le Bel, p. 122, l. 6; Commynes, p. 176, l. 1; p. 267, l. 2-3; with *pieça*: Villeh., p. 108, § 188; Henri de Valenciennes, p. 370, § 608; with secondary, subordinate sequence: *ibid.*, p. 314, § 515; p. 390, § 644; p. 392, § 645.

In his contribution to the syntax of the tenses, Edmund Staacke undertakes to study the pluperfect and past anterior, tracing their history and determining what variation there had been in their usage. That they have not always been employed in the same way was clear to all students of the language, and isolated attempts had been made to deal with special phenomena in this realm. One aim of this investigation should, therefore, have been to give a broad and synthetic view of these tenses and to arrive at an understanding of their fundamental character, upon which as a basis minor phases of their usage might be understood. No such treatment will be found in the present work; its merits must be found in details rather than in any interpretation that illumines the whole subject.

In the first place, it is a work of unequal merit. The examples, which are copious, are often excellent. Such is the case in the treatment of temporal clauses, where the list of introductory expressions is nearly complete<sup>1</sup> and where the discussion of examples like *un jour que* and *du jour où* is interesting. Some of the divisions, however, which contain good material are on subjects that have been already treated. For Staacke's bibliography is not complete; among omissions to be noted are: Vising, *Nordisk Tidskrift*, 3rd Series, II, pp. 169-178; Gamillscheg, *ZRPh.*, XXXIII, pp. 129-134; Mätschke, *Nebensätze der Zeit im Altfranz.*, Kiel, 1887; Herzog, *Beiheft zur ZRPh.*, XXVI; Laubscher, *The Past Tenses in French*, Balto., 1909.<sup>2</sup> Even the examples, on account of inaccuracies, must be used with the greatest care. In at least eight cases examples illustrative of the pluperfect are found to be imperfects (*e. g.*, p. 46, Cligés, 1970: *avoit antree*); nearly as often the supposed past anterior is in reality a past definite (*e. g.*, p. 88, Nov. XIII: *fu garis*; p. 106, Hérison, 265/16: *eut le dos tourné*). In the case of one group<sup>3</sup> all of the forms cited as imperfects are past definites. On page

98 a passage cited from *Parise la Duchesse* as containing a pluperfect, has in reality a future perfect. Such cases are in general more readily recognized than those where pluperfect subjunctives are cited as past anteriors (*e. g.*, p. 14, Montaigne I, 65; *idem*, IV, 141; La Fontaine I, 148; Farces, 392; Hept. I, 2; p. 15, Huysmans, *Vatard*, 172/8; Ohnet, *Nemrod*, 167/24—the omission of the accent in this edition is plainly an error—; p. 23, Boeve, 649; p. 68, Montaigne IV, 71 and note—the subjunctive is here written *eust*, *eût*, or *eut*—; p. 86, Furetière, II, 85).

The above errors are at best the result of carelessness. A great many more examples are to be rejected because of a mistake in treatment. There is no cause that demands the pluperfect more widely in Old and Modern French than stress upon repetition. The presence of this determining factor makes the pluperfect valueless, therefore, as proof of any other usage (*e. g.*, p. 93, Chat. *Atala*, 62/5; p. 94, Rutebeuf, 171/29; in the Elzévirienne edition, the same passage is found II, p. 222/111-114; as Staacke quotes it it is incomplete and unintelligible; p. 98, Barlaam, 81/30; Hept. I, 46, and René, 91/32; pp. 107-108, Ducs, 17391 and 26952; 100 Nov., 331/15).

To what extent are the compound tenses to be considered identical with the simple tenses in character? This is a fundamental question which our author has not attempted to solve. After an allusion to the views held on this point, he states that in spite of similarity any parallelism between the simple and compound tenses is to-day tenable at most in the temporal clause (p. 2). A closer analysis of this subject is indispensable to the student who desires a thorough understanding of the pluperfect and past anterior.

This becomes evident the moment Staacke attempts to formulate any fundamental law. At the outset he assures us that in their inner nature the pluperfect and the past anterior give activities "die schon von dem Standpunkt der Vergangenheit als vollendet erscheinen, als vergangen in der Vergangenheit" (p. 12). True, the past participle in both cases shows completion, but it is what we may call "modal com-

<sup>1</sup>To this list (p. 104) should be added *d'abord que*.

<sup>2</sup>Bartin in Staacke's list of authorities is a misprint for Bastin.

<sup>3</sup>Bottom of p. 6; top of p. 7.

pletion," i. e., the activity named by the verb has been brought to a finished, perfect state. The auxiliary is left to give a "temporal" value to the tense, and it is conceivable that the simple tenses should retain their characteristics in the compound forms where they occur. This question calls for consideration,<sup>4</sup> and is suggested from another standpoint. The oldest French had an organic pluperfect, in treating which Staacke holds to its pluperfect function. Unfortunately he is not acquainted with Gamillscheg's study of the same subject. The latter had decided that the organic form had a special function as a "preterite present," and that it had great aptitude for showing the mutual relations of past actions. Granted that this is true, may the composite forms that replaced it not have possessed originally the same power?

This is a practical question and finds its direct application in the following example from St. Alexis, IV, 138 f., the real logic of which escaped our author (pp. 40 and 116): "Dis et set ans entiers il *avoit* ja *esté*. Et out autant *esté* en la cité d'Alphis." In the second case the stay of Alexis in Alphis had come to a close; in the first part, with the pluperfect, he was still in the palace. This is, therefore, an instance in which the pluperfect does not give an action as past in past time. To-day, the continuance of an activity from a distant past up into the past time of main interest might well be given by the imperfect and *depuis*, as we are thinking particularly of the present character of this activity in the point of past time. The old French had the power to show continuance and yet stress pastness at the same time.<sup>5</sup> As another instance of this continuance of the pluperfect into the past, due to the value of the imperfect, is the following from Villehardouin: ". . . Et distrent que il iroient Renier de Trit secore, qui ere dedenz l'Estanemac assis, et i *avoit esté* bien treize mois *enserrez* dedenz" (Wailly, Paris,

1874, p. 260, § 435/7; for other examples cf. Menestrel de Reims, Paris, 1876, p. 80, § 152: *avoit estei*; Jehan Le Bel, Bruxelles, 1863, I, p. 161/20: *avoient esté*; Commynes, Paris, 1840, p. 159/6-7: *avoient esté*). Upon the above distinction the example cited by Staacke, p. 116, from Rois, 428/15, can be well explained. With the decrease of the past anterior, the power to give so fine a shade of meaning was lost.<sup>6</sup> The breaking down of the old status, and the consequent effect upon the simple tenses, as with *depuis* and the imperfect, would be an interesting study.

The examples of the past anterior in independent clauses are of the familiar type when freed from the subjunctives already mentioned. A large portion of the work is occupied by a discussion of the tenses when there is present an idea of simultaneity, limited and unlimited duration, or repetition; their treatment in indirect speech and conditions is also considered. Some of the points discussed add little to a real knowledge of the subject (*e. g.*, II, pp. 16-24; 3, p. 75; 4, p. 109).

Assuming that the statistics given on page 11 are correct, they would hardly warrant conclusions as to the relative date of nearly contemporaneous literary works; such a criterium is useful only when applied to a period so broad that minor peculiarities are negligible. The author uses Schlutter's results as a basis for his comparison with the imperfect and past definite, and is therefore bound down at times (as in the discussion of limited duration, pp. 33 and 39) to the latter's somewhat rigid and formal rules, whereas stress alone offers an explanation. It is not correct that in O. F. the anterior is always used with *toujours* if this adverb is at all limited in its application (*cf.* ". . . Par le conseil de messire Henry de Lyon qui là estoit et *avoit esté* tousjours avec-

<sup>4</sup> Cf. Clédât, *Annuaire de la Fac. des Lettres de Lyon*, I, fasc. II, pp. 63-64.

<sup>5</sup> For parallel instances in the past indefinite, *cf.* Alexis, IV, 84: il a dis et set ans en ceste ville *esté*; also 175, l. 2.

<sup>6</sup> The distinction was not always kept in O. F. if other considerations were felt as important. It is not at all rare to find examples like those on p. 22, where, in Aiol 9385, the past anterior is used although the persons spoken of are still in prison; the fact is summed up in a narrative past; while in Aiol 9831 the pluperfect is used when the hero is no longer in prison, here with a causal shade and corresponding to present usage.



ques depuis la feste," etc. Jehan Le Bel, Bruxelles, 1863, p. 235/23).

The treatment of the temporal clauses is on the whole the best part of the work; it can not, however, be accepted unreservedly. We read that the use of the anterior depends not only on immediate succession, but on a close, logical, interdependent connection between the temporal and main clause, while simultaneity, duration, custom, or lack of logical connection may lead to the pluperfect. There is a large element of truth here, all, of course, from the subjective side. When the anterior is used, rapid succession is the natural impression, and the idea of cause and effect readily arises. But such a tendency as the growing use of the pluperfect may extend from cases where its use is perfectly logical to analogous positions, and it is a difficult matter to prove that there is always a logical difference between the meanings of *à peine* with the anterior and with the pluperfect. The theory that the anterior is rarely found with other tenses than the past definite (cf. p. 100, note) is one that has been corrected several times.<sup>7</sup> Also the statement that *quant* = 'each time,' 'whenever,' takes the past anterior in O. F. is not correct; the examples (pp. 94-95) rather sum up the whole action.<sup>8</sup>

It is a mistake to make an exception of *après que* in temporal clauses, as does Staacke (p. 110); in general the conjunction agrees with *quand* and *lorsque*. In nearly 100 cases examined I find no tendency for repeated action to be summed up by the anterior after *après que*, and, on the other hand, *après que* + the pluperfect for repeated action is not so rare as would appear from the statement referred to above. The following passages will show that it is a well-established construction. "Ces sectes étaient des nations entières. Les unes, après qu'elles avaient été conquises par les Romains, avaient conservé, etc." Montesquieu, *Grandeur*

*et décadence des Romains*, Paris, 1825, p. 443, col. 2. Après que les limites sacrées avaient été tracées, les termes posés . . ., on dressait un tableau, etc. Coulanges, *L'invasion germanique*, Paris, 1904, I, 80. L'impôt foncier, par exemple, après que le gouvernement en avait déterminé le chiffre pour chaque cité, était divisé, etc. *Ibid.*, p. 57. This is not so clear a case of repetition. Quelquefois Gratien, après qu'elle lui avait dit toutes choses autour d'elle et de lui . . . disait, etc. Lamartine, *Taillleur de Pierres de Saint-Point*, Paris (Hachette), 1904, p. 95. Quelquefois nous restions longtemps . . . après que je lui avais tiré son seau d'eau, etc. *Ibid.*, p. 126. Et, après que cette parole m'avait remué . . .; après, disais-je, monsieur, que cette parole m'avait remué un moment, elle répandait en moi une musique, etc. *Ibid.*, pp. 147-148. (It is to be noted that three of these instances occur in the same book, where a popular tone is used.)

In view of the few examples given by Staacke of *après que* with the pluperfect without repetition<sup>9</sup> (his passage from Marg. de Valois, p. 112, is to be rejected as *après* is here an adverb) it will be well to cite the following:<sup>10</sup>

Et le lendemain . . . au vespre, après ce que la cloche du guet avait esté sonnée, le dit Jehan Stocton n'oblya pas, etc. *Cent Nouv. Nouv.* II, p. 65 (old édition Elzévirienne). ". . . Mais il estoit malheureux, et mal secouru du Roy, après qu'on l'avoit engagé, comme on fit à Milan," etc. Montluc, I (Paris, 1821), p. 383/26. J'étais si surpris de voir qu'elle me montrait cette amitié au dernier moment, après qu'elle m'avait montré tant d'éloignement depuis plus de trois mois, que je ne savais pas, etc. Lamartine, *o. c.*, p. 115. (There is a slight causal shading here, parallel to that found at times in *quand* and *lorsque*.)

In conclusion Staacke finds that the use of the two tenses has been fundamentally the same at all periods. To-day there is less freedom of subjective attitude; logic governs the choice of a tense. A real difference has arisen only in

<sup>7</sup> I have called attention to this elsewhere; cf. *o. c.*, p. 52 and reference to Vising. Clauses of simultaneity and causal clauses with *quant*, etc., will be found treated here also, pp. 54 ff.

<sup>8</sup> Interesting points are also the discussion of *ne pas . . . sitôt que* + anterior, and *tant* + anterior, as on p. 114.

<sup>9</sup> Mätschke gives no examples of *après que* and pluperfect whatever.

<sup>10</sup> Several other cases may be found in my treatment of the subject, *o. c.*, pp. 47-51.



the temporal clause. A full understanding, however, of this question will not be gained until an examination, covering a representative field, is made of the relative usage in simple and compound forms for the same author. Then we may trace those movements which point to a growing, less dependent element in the pluperfect, and shall doubtless find that the difference of meaning is not confined to the temporal clause, but is a widespread fact in tense development.

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SIR PHILIP SIDNEY, *The Countess of Pembroke's Arcadia*. Edited by ALBERT FEULLERAT. Cambridge: at the University Press. 1912. xx, 572 pp. 8°.

This attractive first volume augurs well for M. Feullerat's projected complete works of Sidney, and suggests once more the many *lacunae* in scholarly works on Elizabethan non-dramatic literature. In reprinting as a unit the 1590 quarto text without deviation, that is, Sidney's incomplete revision of his earlier work with chapter divisions and lyrics as arranged by "the over-seer of the print" (p. 4), the editor provides by notes and appendix means of reconstructing the 1593 version edited by Sidney's sister. Not only this, but he has noted also all verbal variants found in the fourteen folio editions of *Arcadia* up to 1624; he provides a list of misprints in the quarto—both those corrected by him and those left standing; and he has added a facsimile title-page, an Alphabetical Table of the Personages in *Arcadia*, and an Index of First Lines of Poems. The volume is an important, serviceable, and sound contribution to Elizabethan scholarship.

Many, perhaps, will regard as supererogatory the collation of most of the folios, which, the editor informs us (p. x), delayed the publication for two years. Though this serve to settle "bibliographical problems," it affects negligibly our understanding of the text and of

the literary influence of the work. Meantime, the editor has completely passed over without collation "the old *Arcadia*"—Sidney's first version—which is extant in the three manuscripts discovered by Mr. Dobell. Collation of these would have revealed Sidney's taste in revision, and afforded means of determining whether a given author was influenced by the earlier or later version. The editor objects (p. ix n.) that "to include their variants would have meant practically printing the whole of the earlier form." Grant this: the important differences and similarities should have been indicated, especially where they affect personal allusions.

Take, for instance, the allusions to Sidney, to Stella, and to Sidney's sister. Philisides is represented (in heavy capitals on page 285) as being in love with a lady, "the *Star*, wherby his course was only directed." The appearance or non-appearance of this allusion in the earlier version affects potently our knowledge of the date of Sidney's addresses to Stella. So far as we can determine from the table of personages, this is the sole allusion to Sidney in *Arcadia*, since no registry is made of the melancholy shepherd (pp. 132, 352), who twice distinguished himself in song. This shepherd the 1593 edition (p. 565, l. 5) names Philisides. Nor can we deem it an error of Sidney's sister; for the first lyric contains (p. 133) an extended reminiscence of fellowship with Sidney's friend "Lanquet, the shepheard best swift Ister knewe." Moreover, the knight Philisides appears attended by shepherds and bearing for impress "a sheepe marked with pitch."

Similar allusions, as to Philisides' quarrel with Geron (p. 37) and friendship with Coridon (p. 135) and Helius (p. 285) ramify into a mesh of personal allegory in *Arcadia*, inviting research. But to determine Sidney's earlier and final intentions, as well as the contributions of his sister and the 1590 edition, requires just that collation of the manuscript which M. Feullerat neglected in favor of solving "bibliographical problems." Note, again, the allusions to Strephon and Claius (pp. 140, 348), lovers of Urania, which fail to appear in the Table of Personages. Who Urania was.

we know from Spenser's line (*Colin Clout*),  
 "Urania, sister unto Astrofell."

In "The Countesse of Pembrokes Arcadia" we cannot fail to wish to understand allusions to herself and to her lovers. The Countess in 1593 expanded one of these allusions (p. 564), giving herself the end of the first book. Was she here restoring or innovating?

It is to be hoped that M. Feuillerat, in an ensuing volume, will make complete this highly desirable and well begun first edition of the entire works of Sidney.

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*The Gøngu-Hrólfs saga.* A Study in Old Norse Philology. By JACOB WITTMER HARTMANN. (Columbia University Dissertation. 1912.) 116 p.

It is to be stated with regret that this treatise does not add much to our knowledge of this entertaining and fantastic Fornaldarsaga. For one thing, the weight of the investigation is placed altogether on the wrong side—the historic-geographic,—whereas it is perfectly evident that it ought to have been laid on folklore and legendary traits. Excepting a short paragraph on the 'life-grass' in chapter IV (Sources and Materials of the *Gøngu-Hrólfs saga*), no study whatever is made of the rather numerous fairy-story motives present. Instead, the author goes on a wild-geese chase after possible geographic information in a Fornaldarsaga! Just as futile and aside of the point is the chapter on *Gøngu-Hrólf* as an Historical Character: who that is acquainted with this *lygisaga* of *lygisagas* believes for a moment that there is more than the name in common between its hero and the historic character?

In other respects also the work is unsatisfactory. In chapter II (Manuscripts of the *Gøngu-Hrólfs saga*) one looks for information on the redactions, merit, and relationship of the

various mss., but gets only a catalog of mss. containing the saga.

Furthermore, there are a number of important points about which there can be no two opinions. It is hard to see how the author could fail to note that the hero is but a slight variation from the favorite type of the fairy-story, the *kólbitr* (male Cinderella) who is by no means 'surly' (p. 37) but a good-natured, long-suffering, generous fellow who keeps his own counsel and wins in the end against the greatest odds by his sheer luck, resourcefulness, and strength. The statement that "throughout *GHS* the practice of sorcery is represented as common and apparently legitimate" (p. 38) is not warranted. On the contrary, here as in all saga literature it is practiced by persons who do not have a claim on our sympathy. Most Fornaldarsagas, just as most fairy-stories, even those gathered in recent times, take no notice whatever of Christianity. This is by no means an "intentional omission" as the author thinks (p. 33), in order to place the story in prehistoric times. It only proves that it was composed in times when Christianity was so much a matter of course that the story teller does not bother to point out that its supernatural occurrences happen in a different sphere—no more than does the fairy-story. The author wonders at the absence of 'the element of constant epithet' in 'this' saga, without realizing that the saga literature in general does not favor its use. The statement that the practice of *skera upp heror* (the sending around of the war-arrow) is a commonplace in Fornaldarsaga literature (p. 42) does not betray very extensive reading in the sagas.

Appended to the treatise are 1, a part of one version of the *Gøngu-Hrólfs rímur*—on whose exceedingly slight merit I am entirely at one with the author; 2, a useful consideration of the vocabulary and style of *GHS*; 3, the parallel passages of *GHS* and *Knyttlingasaga*; 4, an alphabetical list of geographical names.

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*Libussa, Trauerspiel in fünf Aufzügen* von FRANZ GRILLPARZER, edited with Introduction and Notes by GEORGE O. CURME. Oxford University Press, 1913.

The appearance of this text brings the number of Grillparzer's dramas available for class use in American colleges up to six, and gives the Austrian poet a comparatively full representation among the important German authors. These six dramas are over against three of Hebbel, and, be it said with regret, only one of Kleist.

*Libussa* is, among the six, probably the most instructive for students who are seriously trying to find the center of Grillparzer's personality. That ever recurring problem, which was his own, of how to adjust ideals to reality, finds here, as might be expected, a far maturer and more convincing embodiment than in *Sappho*. We are glad to have Professor Curme's assurance that *Libussa* has stood the test of classroom use. And no doubt any disappointment we may feel in regard to the action of this drama is offset by the wealth of thought, as well as by the approved craftsmanship with which the poet moulds that thought into dramatic form. For Grillparzer was through and through a dramatic writer, inexhaustible in the richness of scenes which passed before his inner eye, peculiarly gifted in that kind of invention which provides for the vision. This is evident on every page of his works, even in plays like *Libussa*, which he wrote for his own solace. He is one of the best writers to aid in acquiring the habit of visualizing a drama during the reading of it—a habit far too rare among students.

Professor Curme has furnished his edition with an introduction of one hundred and seven pages of very helpful information, and with nine pages of notes, the only fault of which is their brevity. In the first forty pages of the Introduction the editor gives the necessary general information about Grillparzer in two sections, one containing the main facts of his life, the other a summary of his important works. Both parts are clear and practical in their dis-

position of the facts. If any criticism is in place, it would probably be that the editor does not give us a summary of Grillparzer's qualities as dramatist, *i. e.*, not from any very general points of view, such as his favorite problems, his types of character, his attitude to history and philosophy, his methods of work, beginnings and endings, his varying success in portraying men and women, his remarkable talent for converting what he touched into dramatic values, or to put it differently, his sure instinct for dramatic values. These questions are touched upon here and there, but the total impression of the poetic personality is somewhat blurred. There was an excellent beginning of such a summary on pp. xiii-xv. Students will, however, find the stories of the plays helpful.

To a few single assertions in this part of the Introduction one might be inclined to object, as, for example, that *Esther* is the "most beautiful fragment in the entire language" (p. xxxv). *Robert Guiscard* is one formidable rival for this distinction. One is also inclined to quarrel with the statement that Goethe attached "too much importance to beautiful form" in *Iphigenie*, or that Grillparzer in his desire to "reproduce the stirring life within him" represents a "distinct advance" beyond the art of Goethe. His art is a different art—of that there can be no question. But in *Iphigenie* Goethe came as near to carrying out his intentions as ever did Grillparzer in any of his dramas.

In the second part of the Introduction Professor Curme gives an analysis of *Libussa*, act by act, scene by scene. This analysis is the best thing about the edition, and too much cannot be said in praise of it for its practical fitness. If the student makes the proper use of it, *i. e.*, reads it before the drama, during the drama, and after the drama, it will be of inestimable value in aiding him to gain a fair comprehension of the beauties of the work. Its very minuteness is its strength, because the reader can refer to it for Professor Curme's opinion on every scene. This minuteness also makes up for many apparent deficiencies in the Notes. For example, the comment on ll. 1945-



48, which the student would naturally look for in the Notes, is found in the Introduction (p. lxxx). I am not quite sure whether ll. 1946-48 have been interpreted rightly in every respect. Describing the life of woman, Libussa says:

Ist dieser Abstand doch des Menschen Leben!  
Von Kind zu Jungfrau, bis zuletzt das "Jung,"  
Erst nur ein Wort, sich ablöst von der Frau:  
Der einz'ge Name treu uns bis zum Tode.

Professor Curme translates this freely: "The 'child' becomes a 'young woman,' and at length the 'young' which is only a meaningless word, becomes detached and 'woman' alone remains, the only name that stays by us till death." And he adds in explanation: "i. e., womanhood alone is real life, not childhood, not maidenhood." The point in question is whether the words "*erst nur ein Wort*" can mean "*which is only a meaningless word.*" Would not the lines, and indeed Professor Curme's explanation of them, gain greater definiteness by translating: *at first only a word, i. e., until das Jung becomes really young life, separating itself from the woman?* The passage would thus be a second reference to the birth of Libussa's child.

Just because of the general care and accuracy of the long analysis of fifty-five pages, we are surprised to find such an odd mistake in the interpretation of the language of ll. 1701, ff. In the note on *Fort die Hände!* the editor says: "He has fallen into a body of cold water and hands were stretched out to help him, etc." The same view of the situation is set forth again on p. lxxiii of the Introduction, and in the note to l. 1705. There is, of course, nothing in the text to uphold the idea of a "cold bath" for Primislaus. It is quite puzzling in fact to find the words that could have given rise to this interpretation.

The Introduction closes with ten pages of useful information about "Libussa in History and Legend," in which the editor makes, in passing, a few thrusts at Brentano and the Romantic School.

The editor nowhere calls attention to the remarkable peculiarities of verse in *Libussa*.

These begin to be evident as early as page 7, where two Alexandrine lines suddenly make their appearance. The chief peculiarities, however, occur from page 13 on through the second act. Ll. 128, 130, 134, 140, 142, 144 are Alexandrines, each rhyming with a pentameter. Rhymed and unrhymed passages alternate very often, as on page 16. Line 186 is Alexandrine, 187 has six accents, 188 is Alexandrine, 189, 190 are pentameters, 191, 192 Alexandrines, 193 pentameter, 194 Alexandrine, 195-197 pentameters, 198 Alexandrine, 199 has six accents, 200 is pentameter, 201 is Alexandrine, 202 pentameter, 203 Alexandrine, 204 pentameter, 205 Alexandrine. Then follow pages of pentameter verse, with an occasional line of six accents, as also in other dramas of Grillparzer. About l. 500 the Alexandrines begin to occur again in a number of places, as, for example, ll. 529-545. And to make this variety still greater, ll. 573-80 are *Knittelverse*. They are enclosed on both sides by pentameters, beyond which are Alexandrines. This rhythmical freedom comes, it will be noticed, largely at the opening of the second act, a scene in which the poet wishes to give us the impression the people have of Libussa's government, somewhat in the manner of the *Lager in Wallenstein*. The common people are given a hearing as well as the nobles.

It might have been interesting also to notice a resemblance—such it seems to me at any rate—between the second scene in the first act of *Libussa* and the opening scene of *Wallensteins Tod*. The dramatic impression of these two scenes is strikingly similar, owing to the following points of agreement: Swartka is observing the stars, just as Seni is; Dobra stands before a table on which is an open book, as Wallenstein stands before a table on which the planets are drawn; Swartka describes the aspect of the heavens to Dobra, as Seni does to Wallenstein; Dobra reads misfortune from the book before her, as Wallenstein reads good fortune from the table before him. Dobra bids Swartka make an end by saying: *Lass nun genug sein, Swartka! komm herab!* And Wallenstein opens the scene with similar words to Seni: *Lass es jetzt gut sein, Seni. Komm*

herab. Finally, to complete the resemblance, both scenes are effectively interrupted by a sudden knocking at the door, in one case by Domaslav, in the other by Terzky. Each brings unwelcome news.

Now and then some expression that might to advantage have been explained escapes mention in the Notes. For example, the peculiar one in ll. 1761-62: *ich komme zu Rede stehen*, for *ich komme, zu Rede zu stehen*. Among others which might not be clear to the student I may mention: *der nicht eignen Rechts* (l. 1110), *schon als verstärkt* (l. 2468), *das letzte sich des Strebens* (l. 1484), *geliebt's den Göttern* (l. 881). The word *Frauen* (l. 111) is not explained until its second occurrence (l. 136).

A very few errors in printing are noticeable, as for example: *bemundernd* for *bewundernd* (p. 49), *hinfällt* for *hinfällt* (l. 900).

College teachers owe great thanks both to the editor and the publishers for their careful work, and, not least, for their courage in bringing out a book that richly deserved being made available to our classes. May that courage be rewarded by an extensive use of the text.

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*Ronsard*, par J. J. JUSSERAND. Paris: Hachette, 1913. vi + 217 pp. (Les Grands Ecrivains français.)

After the numerous special studies on various aspects of the life and writings of Ronsard,<sup>1</sup> a real need was felt for a general, critical biography, and it is a matter of no small congratulation to scholars and to lovers of poetry that the task should have fallen into such excellent hands. From beginning to end Mr. Jusserand's book is a model of presentation. The reader's

<sup>1</sup> In particular H. Longnon, *Pierre de Ronsard, les ancêtres—la jeunesse*, Paris, 1912; P. Laumonier, *Ronsard, poète lyrique*, Paris, 1909, and *Vie de Pierre de Ronsard par Binet*, Paris, 1910.

attention is caught and fixed upon the essential features of the poet's life and work, while details of interest are continually brought in as a background; the author never loses his sense of proportion, his perspective, so that, apart from interest in the subject itself, the book is delightful reading.

The more important phases of the poet's life are brought out with especial clearness, and more than once tradition has to yield to fact. We are told of the early days when Ronsard was a page at court, of his journeys, of the infirmity to which was due the change to the student's life, of the gathering of young men of high ideals and lofty purpose at the Collège de Coqueret, of their enthusiastic undertaking, of the poet's individual glory, of his friendship with the king, of his loves, and of his position in the world of letters. Particular incidents are brought before us in greater detail. First and foremost is Ronsard's greatness of character, his independence of spirit with regard to his superiors. In an age when a writer was so wholly dependent upon the favor and bounty of a rich lord, it is inspiring to see a man who did not fear to stand up and tell the truth to the king himself:

Sire, ce n'est pas tout que d'être Roi de France.

Not that Ronsard was averse to giving praise; in the dedicatory poems and epistles no one could celebrate more lavishly the qualities of him whom he addressed, nor could anyone make more frequent and urgent appeals for largesse; yet nowhere does the poet forget that he is the apostle of the downtrodden, nowhere does he fail to call upon the powerful to right the wrongs of the oppressed, to alleviate misery, and to do justice to all men. Elsewhere we see Ronsard's respect for his calling. Though filled from the first with a desire to write a great national epic, he considers it incompatible with his dignity as a man and poet to set himself to the task until the nation has taken its share in the work by giving him an official appointment with a salary, a condition which only comes to pass after many years of incessant demand on the part of the poet. His love

for his country and for his native Vendômois is emphasized, as is the very real part that he and his friends took as good Catholics in the struggle against the rising tide of Protestantism. Well-presented, too, is Ronsard's relation to the three ladies he celebrates in so much of his verse. The poetic love he felt for Cassandra, the real passion which Marie aroused, the sympathetic companionship between the aging poet and Helen, the literary bluestocking of the court, are clearly differentiated. We are reminded, too, that the poet, though a man of real feeling, was a far more ardent lover in word than in deed. The author recounts pleasantly the origins of the *Brigade* and of the *Pléiade*. We note that Ronsard uses each term but once in all his poetry, and that the association of young men was by no means so definite as tradition had made us believe. The group "des bons," according to M. Jusserand, was composed of Ronsard, du Bellay, Baïf, Jodelle, and Pontus de Tyard, regularly; with the seven completed according to circumstances by La Péruse, des Autels, Peletier, or Belleau. Dorat was never included. Ronsard's individual relations with other members of the group are not dwelt upon at length, nor do we find any attempt to define his feeling toward Du Bellay at the moment of publication of the *Défense*. Pleasantest of all, Mr. Jusserand does not feel called upon to close his book with a sad lament that the poet had outlived his day and generation. In the last years he pictures to us rather a Ronsard who has grown, who has learned by experience the just proportion of things, one who can distinguish the bad from the good, even in his own work, and who is not afraid to do so. The fact that six editions of his poems appeared in the six years immediately subsequent to his death (1585) bears out Mr. Jusserand's assertion that at that moment, Ronsard was the most illustrious man of letters in Europe. He adds that Ronsard's popularity and that of his work remained intact for forty years or more, in fact until the full development of the classic ideal.

In the closing chapter we find a most useful resumé of the actual practice of the leading poet of the *Pléiade* in his efforts to carry for-

ward the work of 'illustrating' the language; concrete cases are cited and examples are given to show just what Ronsard actually introduced into his poetry, and our attention is called to the points in which he was successful, to those wherein he failed.

In the review of Ronsard's life, Mr. Jusserand necessarily encounters many disputed questions where he is forced to choose his position. First of all is that concerning the date of the poet's birth; Mr. Jusserand pronounces for September 11, 1524, rather than for Mr. Longnon's ingeniously adduced September 2, 1525. As to the time of the poet's first meeting with Cassandra, Ronsard's own statements in certain poems referring to the event cause Mr. Jusserand to prefer 1546 to the more generally accepted 1545. In the matter of Ronsard's ancestry, our biographer joins with Mr. Longnon in discarding a fabulous oriental origin for the family and in locating it in Vendôme since the eleventh century. In the minor question of the chronology of Ronsard's journeys to the Scottish court, he prefers Mr. Laumonier's thesis to that suggested by Mr. Longnon, pronouncing for two years in Scotland followed by six months in England. We regret that no mention is made of the reported meeting of Ronsard and Du Bellay at Poitiers, a meeting which is doubtful both as to verity and date. Nor is any notice taken of the question brought up by Mr. Séché<sup>2</sup> as to whether the Minerva of silver voted Ronsard by the *Académie des Jeux Floraux de Toulouse* was ever really sent him.

Taken altogether the book is a charming presentation, not the least delightful feature being the many bits of general information the author in passing lets fall from his great store of universal knowledge. In the preface we are told of the origin of the series of which this book forms a part; elsewhere we find indicated the relationship of Alfred de Musset to Cassandra; again we are told where are to be found specimens of Ronsard's handwriting, or a presentation copy of some of his work, produced during his lifetime. Ronsard's appellation of

<sup>2</sup> *Le Cénacle de la muse française*, p. 15, fn. 2.



Leicester: "Mylord Robert Du-Dlé comte de L'Encestre" is cited, as are countless other jottings.

In the closing pages and in the brief bibliographical note mention is made of the principal studies on Ronsard's life and work; the author's modesty forbids him to include his own most interesting article, "Ronsard and His Vendômois," in the *Nineteenth Century*, 1897, 588-612.

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## CORRESPONDENCE

### NOTES ON THE ECLOGUES OF BAPTISTA MANTUANUS

*To the Editors of Mod. Lang. Notes.*

SIRS:—Since the publication of my edition of Mantuan's *Eclogues* (mentioned in *Mod. Lang. Notes*, XXVII, 32) I have made a few supplementary notes which may be of interest to your readers.

A phrase in Rabelais, v. 3, "ces Monagaux que voyez là bardocucullez d'une chausse d'hypocras comme vne allouette sauuage," seems to be derived from *Ecl.* vii, 4,

bardocucullatus caput ut campestris alauda.

And perhaps another passage in the same book, chap. 31, "Lampyrides, vous les appelez les cicindeles, là reluisans, comme au soir font en ma patrie, l'orge venant a maturité," should be compared with *Ecl.* i, 154-5,

iam spicata Ceres, iam cogitat hordea messor,  
splendidulis iam nocte volant lampyrides alis.

*Ecl.* vi, 206-7, is quoted in the closing chapter of Avellaneda's *Don Quijote de la Mancha*, "Los médicos me persiguen porque les digo con Mantuano," etc.

*Ecl.* i, 48-49, is set on the margin of Teofilo Folengo's *Caos del Triperuno* (Bari ed.,

1911, p. 265). So *Ecl.* ii, 93, is quoted on p. 304.

*Ecl.* iv, 123-4, is quoted in the commentary on H. Schopper's Latin translation of *Reinke de Vos* (Frankfort ed., 1574, p. 172).

The curious story of Eve and her children, *Ecl.* vi, 56-102, is repeated in a poem by Hans Sachs, *Die ungleichen Kinder Evas* (1546).

The *Eclogues* were very promptly read by Jean Lemaire de Belges: "et l'on voit par le Livret de 1498 combien Lemaire partageait cette admiration pour les nouvelles Bucoliques," *Notice sur la vie & les œuvres de Jean Lemaire de Belges*, J. Stecher, 1891, p. xiv. See also p. xcvii, "Il contient des citations, des extraits, d'Ovide, de Mantuanus, etc."

*Ecl.* v, 160-5, should be compared with Theocritus, xvi, 14-15,

οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν ὥς πάρος ἐσθλοῖς  
αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων.

And *Ecl.* v, 188-90, with Theocritus, xvi, 64-5,

χαίρτω ὅστις τοῖος, ἀνάρθμος δέ οἱ εἴη  
ἀργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἕμερος αὐτόν.

*Ecl.* v, 155-6, may be compared with Petrarch, *Africa*, ix, 87,

quisquis enim se magna videt gessisse, necesse est  
diligat aeternos vates et carmina sacra,

or with Claudian, *De Cons. Stilich.* Lib. iii praef.,

gaudet enim virtus testes sibi iungere Musas;  
carmen amat quisquis carmine digna gerit.

*Ecl.* ix, 27-31,

Funde iterum; potare semel gustare, secundus  
colluit os potus, calefacta refrigerat ora  
tertius, arma siti bellumque indicere quartus  
aggreditur, quintus pugnat, victoria sexti est,  
septimus (Oenophili senis haec doctrina) triumphat,

may be compared with Petrarch, *De Rebus Familiaribus*, iii, 9,

Est Apuleii Medaurensis liber qui inscribitur  
*Floridorum*: ibi quid primus crater agat, quid secundus, ac deinceps, faceta narratione disseritur,

cuius sententiam non muto, sed extendo. . . .  
 Secundum me igitur primus crater pertinet ad sitim,  
 secundus ad laetitiam, tertius ad voluptatem, quartus  
 ad ebrietatem, quintus ad iram, sextus ad litigium,  
 septimus ad furorem, octavus ad somnum, nonus ad  
 morbum.

The passage to which Petrarch refers is *Florida*,  
 xx, "Sapientis uiri super mensam celebre dictum  
 est: 'prima,' inquit, 'creterra ad sitim  
 pertinet, secunda ad hilaritatem, tertia ad  
 uoluptatem, quarta ad insaniam.'" For an  
 earlier parallel, see Eubulus (iii, 249 Mein.),

τρεῖς γὰρ μόνους κρατῆρας ἐγκεραννύω  
 τοῖς εὖ φρονούσιν· τὸν μὲν ὑγείας ἔνα, κτλ.

And for a mediaeval variant, from a fifteenth-century Paris ms., see A. Långfors, in *Romania*, xli, 214.

With *Ecl.* i, 58, cf. Tibullus, iii, 4, 83, "votis contraria vota."

With *Ecl.* i, 114-5, cf. Ovid, *Am.* i, 2, 30, "et nova captiva vincula mente feram."

With *Ecl.* ii, 49, cf. Virg. *Ecl.* ii, 5, "studio . . . inani."

With *Ecl.* iv, 103, cf. Horace, *Od.* i, 7, 4, "Thessala Tempe"; and with *Ecl.* v, 18, Horace, *A. P.*, 408, "laudabile carmen."

With *Ecl.* vi, 207, cf. Petrarch, *Fam.* v, 19, "medicoque tantum hominem occidisse impunitas summa est."

With *Ecl.* vi, 243, cf. Prudentius, *Cath.* vii, 136, "dēinceps."

With *Ecl.* viii, 53, cf. Petrarch, *Fam.* ii, 12, "Soracte mons, Silvestro clarus incola."

With *Ecl.* ix, 51, cf. Sannazaro, *Ecl.* i, 26, "tegetem subiisset Amyntae."

In a recent book by Enrico Carrara, *La Poesia Pastorale* (Milano, Vallardi), there is some account of the influence of Mantuan upon the eclogues of Vincenzo Mantovano, Publio Fausto Andrelini, and Paolo Belmesseri; see pp. 266, 268, 271. On p. 11 *Ecl.* iv, 89-92, is cited as a parallel to Theocritus, iv, 44-48, and on p. 257 Mantuan's 'Galla' is compared with Luigi Pulci's 'Beca da Dicomano.'

W. P. MUSTARD.

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### La Fille de Jephthé

A MM. les Rédacteurs de *Mod. Lang. Notes*:

Au moment où l'œuvre d'Alfred de Vigny, désormais tombée dans le domaine public, va devenir l'objet de travaux critiques si nécessaires,<sup>1</sup> il convient d'en préparer et d'en recueillir tous les matériaux possibles, si modestes soient-ils. Je voudrais seulement, sans risquer aucune conclusion, rapprocher la *Fille de Jephthé* d'un poème, paru exactement sous le même titre à la fin de l'année 1729 de la *Continuation des Mémoires de Littérature et d'Histoire* du P. Desmolets et de l'abbé Goujet. Je ne dispose d'aucun moyen d'information qui me permette de savoir si, d'aventure, Vigny a eu l'occasion de feuilleter des recueils de ce genre; peut-être y a-t-il simple coïncidence, et la source biblique commune<sup>2</sup> suffit-elle à expliquer les similitudes d'expression: on ne peut, toutefois, n'être point frappé, dans les citations suivantes de l'analogie d'allure et de mouvement. Comparez:

Poème de 1729:

Titre: *La Fille de Jephthé*, poème.

Vigny:

Titre: *La Fille de Jephthé*, poème.

Poème de 1729:

Cependant vers Maspha s'avancent les armées.

<sup>1</sup> L'éditeur L. Conard a demandé à M. Fern. Baldensperger de procurer une belle, sûre et complète édition d'Alfred de Vigny. Le premier volume, *Grandeur et Servitude militaires*, paraîtra le 13 Novembre.

<sup>2</sup> Juges. ch. xi. Rapprochez en particulier les vers. 37-39: "Accordez-moi seulement, ajoutez-elle, la prière que je vous fais; laissez-moi aller sur les montagnes pendant deux mois afin que je pleure ma virginité avec mes compagnes. Jephthé lui répondit: "Allez!" et il la laissa libre pendant ces deux mois. Elle allait donc avec ses compagnes et ses amies, et elle pleurait sa virginité sur les montagnes. Après les deux mois, elle revint trouver son père, et il accomplit ce qu'il avait voué." (Version de Sacy.)—Sur l'élément biblique dans *La Fille de Jephthé*, cf. H. Alline, *Deux sources des premiers poèmes bibliques de Vigny*, l'abbé Fleury et Dom Calmet, *Rev. d'Histoire Littéraire de la France*, 1907.

## Vigny:

Et l'armée en marchant vers les tours de  
Maspha.

## Poème de 1729:

L'orgueilleux Ammonite a mordu la pous-  
sière. . .  
Israël retentit de mille cris de joie.

## Vigny:

Tous les guerriers d'Ammon sont détruits. . .  
Israël est vainqueur, et, par ses cris perçants,  
Reconnait du Très-Haut les secours tout-puis-  
sants.

## Poème de 1729:

Elle court vers son père au son des instruments.

## Vigny:

J'entends le concert qui s'approche.

## Poème de 1729:

Cependant, occupé d'une affreuse pensée,  
Jephté s'avance triste et la tête baissée:  
Son cœur est agité de noirs pressentiments.  
Tout paraît devant lui d'un sinistre présage. . .  
Il ne sait où fixer son regard incertain.

## Vigny:

Mais le sombre vainqueur marche en baissant  
la tête,  
Sourd à ce bruit de gloire, et, seul, silencieux.  
Tout à coup il s'arrête, il a fermé les yeux.

## Poème de 1729:

. . . l'objet qu'il aime davantage.

## Vigny:

La voix la plus aimée. . .

## Poème de 1729:

*Vous détournes les yeux; je vois couler vos  
pleurs.*  
*Votre bras n'a-t-il pas fini tous nos malheurs?*

## Vigny:

*Je ne vois que vos pleurs, et non pas vos regards  
. . . le Seigneur n'a-t-il pas  
Renversé les cités au seul bruit de vos pas?*

## Poème de 1729:

*Souffrez que seulement j'aïlle avec mes com-  
pagnes*  
*Pleurer pendant deux mois ma mort sur nos  
montagnes.*

## Vigny:

. . . . . *permettez seulement,*  
*Qu'emmenant avec moi les vierges mes com-  
pagnes,*  
*J'aïlle deux mois entiers, sur le haut des mon-  
tagnes,*

Pour la dernière fois errante en liberté,  
Pleurer sur ma jeunesse et ma virginité.

## Poème de 1729:

*Au couteau paternel, victime obéissante,*  
*Elle vient présenter une tête innocente.*

## Vigny:

Puis elle vient s'offrir au couteau paternel.

Je relève, au hasard des catalogues: M<sup>me</sup>  
Peroux d'Albany. *Seila, fille de Jephté, juge  
et prince des Hébreux.* Paris, Leclère, 1801,  
2 vols. in-12; et de l'abbé J. L. Aubert, mort  
en 1814, *Le vœu de Jephté, oratorio.*

ANDRÉ MORIZE.

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JEAN PAUL AND HEBBEL

## To the Editors of Mod. Lang. Notes.

SIRS:—Germany is this year simultaneously celebrating, in *feuilletons* and elsewhere, the fiftieth anniversary of the death of Friedrich Hebbel, the hundredth of his birth, and the one hundred and fiftieth of Jean Paul's birth. We, however, are accustomed to let such occasions dumbly pass by. And yet, the birth and life and death of each of these men was, in each case, to take an idea from Chamisso's *Schlemihl*, not simply an "Ereignis," it was a "Tat." Jean Paul exerted an enormous influence on his age, Hebbel looms large in our age. The former lived to see himself famous, the latter died to become famous.

It would be difficult to find two poets so unlike. In one respect, however, they were similar: Each had a habit of making general remarks, some of which contain a deal of wisdom. One of Hebbel's frequently quoted *mots* is the following: "Was hilft es Dir, dass Deine Uhr richtig geht und die Stadtuhr geht verkehrt? Umsonst wirst Du Dich auf die Sonne berufen, wenn Du zu früh oder zu spät kommst" (Cf. Diary for Nov. 6, 1843). In 1808, Jean Paul published at Heidelberg his



*Frieden-Predigt an Deutschland.* In it occur these words: "O rechnet und lebe nur jeder nach der Sternzeit eines geheiligten Herzens: so würde er die rechte Stunde auch aussen treffen, da das gemeine Aussen mit seinen Stadt- und Länder-Uhren sich doch am Ende nach jener regeln muss" (cf. *Zeitung für Einsiedler*, Pfaff edition, p. 27, and Jean Paul's *Sämmtliche Werke*, Berlin, 1827, vol. 34, p. 47). The similarity of these remarks is obvious. The only difference between them is to be accounted for by the fact that the first was made by a Realist, the second by a Romanticist.

Hebbel knew his Jean Paul. There are seventy-three references in the diary alone to Jean Paul. Many of them are unfavorable, for example: "Ich habe in der letzten Zeit viel von Jean Paul gelesen und Einiges von Lichtenberg. Welch ein herrlicher Kopf ist der Letztere! Ich will lieber mit Lichtenberg vergessen werden, als unsterblich seyn mit Jean Paul" (cf. Diary, Nov. 15, 1846). Nevertheless, it is obvious that Hebbel was interested in his great predecessor in *aesthetica generalia*, and it looks as though the above remarks about the watch and the clock and the sun are something more than a mere coincidence. Comparative reading would undoubtedly bring out more of the same sort. Kuh and Werner both mention Jean Paul in their biographies of Hebbel and speak of influence, but no notice is taken of the above situation. Bernhard Patzak, in his dissertation, "Friedrich Hebbels Epigramme," barely mentions Jean Paul. In his monograph, "Fr. Hebbels aesthetische Ansichten," Andreas Aliskiewicz says (page 4): "Er kennt auch zeitgenössische Kritiker und Aesthetiker wie Jean Paul, Tieck, Solger und Immermann." Then he continues throughout the work to quote only Hebbel's own views without reference to his predecessors. In short, there seem to be two substantial reasons for writing a study on "Hebbel's Indebtedness to Jean Paul": there was such an indebtedness, and the individual items have never been collected and appraised.

ALLEN WILSON PORTERFIELD.

Columbia University.

#### SPENSER AND THE *Plowman's Tale*

To the Editors of *Mod. Lang. Notes*.

SIRS:—Professor E. A. Greenlaw (*Pub. Mod. Lang. Association of America*, xxvi, 419f.) argues at some length that the ecclesiastical eclogues of the *Shepherds Calender* may have been largely influenced by the pseudo-Chaucerian *Plowman's Tale*. It is not a little surprising that he fails to note Spenser's definite echo from that work in the February eclogue (149). The disdainful young Briar—

"lowdly cryed

Unto his Lord, stirring up sterne strife:"

Spenser's commentator, E. K., glosses this as follows: "Sterne strife, said Chaucer." Spenser therefore leaves us no doubt that the line referred to is:

"A sternē stryf is stered newe."

It is the first line of Part I of the *Plowman's Tale*.

PERCY W. LONG.

Harvard University.

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#### BRIEF MENTION

*Das pädagogisch-didaktische Seminar für Neuphilologen* by Dr. Richard Ackermann (Leipzig, Freytag, 1913, 202 pp.) is an interesting and helpful companion for the teacher who wishes to take advantage of many of the suggestions put forward by the advocates of the "Direct Method" without relinquishing altogether translation and grammar study in the mother tongue. The author presents a concise exposition of the "Middle Method," as it is used in Bavaria, and gives in addition much good pedagogic advice in general. Several chapters are devoted to the presentation of essential details in the teaching of French and English, and appendices contain useful bibliographies and specimens of courses followed in certain typical schools. Altogether the book is one which may be read with profit by teachers of modern languages.

M. P. B.

The inadequacy of the antiquated general historical treatises on French place-names has long emphasized the need for a compendium which should summarize and supplement the numerous investigations of individual problems in this difficult domain. We now have the first part of such a work from the pen of Hermann Gröhler (*Ueber Ursprung und Bedeutung der französischen Ortsnamen. 1. Teil.* Heidelberg, Winter, 1913. Sammlung romanischer Elementar- und Handbücher), who aims to include in his treatment all town names down to and including the *chefs-lieux de canton*, and territorial names. The standpoint is etymological and semantic, and phonetic questions are discussed only when they may be of decisive weight in the choice of an etymon at issue. The chronological order of treatment is followed, Part I embracing the pre-Roman names and such Latin names as may be presumed to antedate the introduction of Christianity and the German invasions. The discussion is compact, clear, and orderly, and a full set of indexes largely augments its practical utility. The author shows a wholesome caution in his avoidance of fanciful etymologies, and in the large place he gives to his list of names of unknown or doubtful origin. A condensed but adequate ethnographic summary (40 pages) precedes the discussion of the Ligurian, Iberian, Phoenician, Greek, Celtic, and early Latin elements in the Gallic place-name vocabulary.

Hachette is publishing a number of the leading works of French literature in a form that meets the needs of those who have use for compact editions of the texts at a minimum price. The volumes are neatly bound, the type is of fair size and clearness, and the make-up better than could be expected for books that retail at one franc each. The series begins with the classic drama: Corneille, *Théâtre*, 1 vol. (on sale); Racine, *Théâtre*, 2 vol. (the first on sale); Molière, *Théâtre*, 5 vol. Other authors will follow.

The journal of George Ticknor, which is now in the possession of his grandson, Philip Baxter of Boston, was not published in its entirety by the compilers of the *Life, Letters and Journal of George Ticknor*. We have an important supplement to the earlier biography, in *George Ticknor's Travels in Spain*, edited

by G. T. Northup (University of Toronto, 1913, 8vo., 52 pp.). The latter work, consisting of hitherto inedited excerpts from the journal, contains an interesting account of Ticknor's strenuous travel over the old post-road from Barcelona to Madrid; his description of the country in 1818, when it had not yet recovered from the ravages of the French; his methods of study and his acquaintances; his impressions of people and institutions. Especially interesting are his expressions of friendship and admiration for Conde, the outspoken contempt for the upper classes of Spanish society in contrast to his sympathy for the lower classes and unrestrained admiration for the Aragonese peasant. The interest of the work is not restricted entirely to Ticknor matters; in not a few instances we find items of fact and conclusion in regard to Everett, Longfellow, Byron, Prescott and Irving. The well-selected text, with its pertinent introduction and critical commentary, is a model of scholarly editing.

The *Pequeño Larousse Ilustrado* (Librería Larousse, Paris, 1913, 8vo., 1528 pp.) which in scope, size, binding and general appearance is a veritable twin of the *Petit Larousse Illustré*, is by no means a mere translation of the French original. The Spanish Larousse has been thoroughly adapted to its Spanish field by its editor, Miguel Torres y Gisbert. The book contains some 6,300 illustrations (including maps), and while the large number of these are naturally found in the French prototype, the necessary changes and substitutions have been made in order to meet the needs of the Spanish work. As examples of adaptation compare the full-page illustrations for *militar*, *infantería*, *sombrero*, or the smaller cuts under *consul*, *embajador*, *navaja* (in contrast to French *canif*), etc. Many additional cuts are introduced in illustration of distinctly Spanish matter; for example, *guardia civil*, *pelotari*, *corcha*, *diligencia*, etc. If at times the definitions are meagre, the lacking information is generally found in an accompanying illustration; thus, *aciano*, "planta compuesta de flores azules," is tagged to a 'ragged-robin'; *alano*, "perro grande y fuerte de pelo corto," is juxtaposed to a fairly equivalent 'mastif.' The section on "Historia-Geografía" is rich in illustrations of Spanish biography and geography. The portraits of Spanish writers are especially numerous for the classical and modern periods of Spanish literature. In the matter of maps the *Pequeño Larousse* fulfils, among other things,

all the practical requirements of an atlas of Spain, containing, as it does, a double-page colored map and a railroad map of the whole country, and separate maps of each province. In the section on "Locuciones latinas y extranjas" we again see evidence of careful revision, not only in the Latin phrases but in the insertion of a large number of French expressions that are used, or at least recognized, by Spaniards of to-day. This new encyclopedia will fill an important place for all who are interested in Spanish affairs. For the teacher of Spanish, in particular, it is probably the most important reference-book that has appeared within recent years.

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*Schwarzwaldleut'*, edited by Professor Roeder (Henry Holt & Co.), offers, with the usual apparatus, five short stories, three by Hansjakob, one by Hermine Villinger, and one by Auguste Supper. Of these, Hermine Villinger's charming tale *Der Töpfer von Kandern*, also the longest of the selections, will prove far and away the most suitable for the pupils for whom the book is meant. The selections from Hansjakob can hardly be said to be entirely representative of the man and his style; for that neither the didactic element nor the tendency to cut the thread of the narrative are enough in evidence. It is refreshing to find the editor fully alive to the shortcomings of his author's style, although it is difficult to see how, under the circumstances, one can still speak of Hansjakob's 'narrative talent' (p. ix). In fact, only in the third selection, 'Wie der Hermesbur gestorben ist,' an episode from a longer story, does one feel within the presence of a master mind. The editor has done his work with great care and excellent judgment. He evidently also knows the Schwarzwald and its people through personal contact. The reference on p. 33, ll. 15-16, is not to the Duke and his retinue but to the *Kurgäste*.—The unusual *der Hausschild* (p. 3, l. 9) is overlooked in the Vocabulary.

such as to make the title of this good monograph almost a misnomer. Numerous instances of parallelism are cited, but very few significant passages in which Tieck indubitably influenced Immermann, while Wohnlich admits that some of Immermann's works, aside from *Münchhausen*, might just as well have influenced Tieck, if only chronology permitted the assumption. The detailed analysis of the 'geistige Verwandtschaft' between the two is excellent, for Immermann was, at least until the completion of *Die Epigonen* (1835), a minor Tieck: they were temperamentally similar, each worked for the elevation of the stage and aimed his satire at the writers of best sellers, each was at once a critic of reason and a poet of feeling, each began as a romanticist and ended as a realist, while neither ever completely subdued the romanticism that was in him. Equally careful is the section on the similarity of the themes treated by Tieck and Immermann; each was fond of destroying the dramatic illusion, inserting himself among the characters, making poor puns (such as 'Viehsonomien' for 'Physiognomien'), poetizing fate, dreams, premonitions, somnambulism, etc., and idolizing the Middle Ages. That they did this is not news, but it is convenient to have such matter tabulated, especially in the case of Tieck, who wrote with ease from 1789 to 1853. Wohnlich has really performed the rare labor of reading Tieck. The major part of the section on direct influence is devoted to *Die Epigonen*. Themes from Tieck's novelettes, *Liebeswerben*, *Der Jahrmarkt*, *Der Wassermensch*, *Der Mondsüchtige*, *Die Ahnenprobe*, and *Eigensinn und Laune* are made to recur in *Die Epigonen*, while motives from *Zerbino*, *Blaubart*, *Das jüngste Gericht*, *Die Theegesellschaft*, and *Der Autor* are made to reappear in *Münchhausen*. Other less important examples of influence are cited. Whether, in view of the fact that Tieck and Immermann lived at the same time and were of like mind, the older did influence the younger in the cases cited, is uncertain; but this study helps at any rate to a better understanding of both by pointing out what each was trying to memorialize in prose and verse.

A. W. P.

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*Tiecks Einfluss auf Immermann, besonders auf seine epische Produktion*, by Oskar Wohnlich (Tübingen, Verlag von J. C. B. Mohr, 1913). Since Immermann gratefully acknowledged his indebtedness to Tieck (cf. 'An Ludwig Tieck,' prefatory to Bk. VII of *Münchhausen*) a study of their relation was praiseworthy, despite the fact that the results are



# MODERN LANGUAGE NOTES

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